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Activities in World History
for
Artistically Talented Students


by

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A thesis submitted to the Division of Curriculum and
Instruction in partial fulfillment for the requirements
for the degree of Master of Education

UNIVERSITY OF NORTH FLORIDA
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Running head: HISTORY ACTIVITIES FOR ARTISTICALLY TALENTED

Abstract

The unique characteristics and needs of artistically talented students were explored. World history students at the Douglas Anderson School of the Arts were used as a test group for the utilization of a variety of art forms in teaching world history. Lesson plans using art media for each unit of study in world history were constructed. Students responded to each lesson by completing an attitude survey. The conclusion was that the use of a variety of art in world history increased student interest and motivation. The increased student motivation resulted in a failure rate of approximately 5%, significantly lower than the previous failure rate of 12%.

Chapter 1: Introduction

In August, 1985, the Duval County Public Schools opened the Douglas Anderson School of the Arts, a magnet school designed to attract artistically-talented students who desired a comprehensive program of arts education and general academic preparation. The school offered specialized training in dance, drama, vocal music, instrumental music, painting, drawing, sculpture, graphic design and photography. Students in grades eight through eleven admitted to the school were identified as artistically-talented. In order to develop their special talents, these students needed differentiated education and services beyond those being provided by the traditional school. (Duval County School of the Arts, 1985).

While the mission of the School of the Arts was to provide each student specialized and intensive training in a chosen arts area, academic courses were included so that students could meet the graduation requirements set by the Florida Department of Education. While students in the initial enrollment demonstrated a high level of interest in the arts, they seemed to lack motivation in academic areas. To help overcome their lack of motivation, academic teachers sought to provide each student with learning opportunities using the arts as motivational tools and integrating the arts with the academic curriculum.

Some academic curriculum areas seemed to lend themselves well to an arts orientation, while also meeting district and state performance standards. In one of these areas, world history, opportunities to use the arts to teach academic content and intellectual skills were numerous and varied.

Problem Statement

The problem that world history teachers confronted was: What types of activities can be designed which utilize the arts (music, drama, literature, photography, film, painting, sculpture) to teach the required content and skills in world history?

Rationale

Artistically-talented students are those who display creative potential at an early age and who later develop skills and abilities to perceive, understand, create, perform, and respond to artistic activities (Duval County School of the Arts, 1985). Art is a powerful, direct form of communication for these learners. It is also a source of historical information and understanding. The visual arts can be particularly viable in demonstrating a better understanding of people and events in all societies, both past and present (Sunal & Hatcher, 1986).

Additionally, the trend for developing the performing arts school is a growing phenomenon. In the United States, Canada and Puerto Rico there are 92 schools which concentrate

their teaching efforts on those students who are artistically talented (McCarthy, 1983). Some offer only the arts area courses while students complete academic requirements at their assigned traditional secondary schools. Others, like the Douglas Anderson School of the Arts, offer both academic and arts courses.

Purpose

It is the purpose of this project to develop a series of lessons for world history utilizing various art forms which are of high level interest to the artistically-talented students in an arts education environment. The activities are intended to assist the world history teacher in motivating the student by using those methods of communication best understood by the artistically talented. The activities are organized to fit into periods of time normally taught in the traditional world history course. The lessons will include knowledge, inquiry skills, and affective objectives. They will develop small group, large group and individual experiences to provide opportunities for socialization and independent critical thinking skills. The activities will encourage a variety of evaluation procedures to assess the program's impact. The lessons will emphasize themes, goals and objectives fundamental to a well-balanced social studies program. Special consideration will be given to the district curriculum and State-mandated performance standards and

Standards of Excellence, so that the lessons will enhance the existing curriculum.

Chapter II: Review of the Literature

What are the special characteristics and needs of the artistically-talented student? While many volumes of research have been generated on the nature of the intellectually gifted student, specific data on the artistically-talented student is difficult to locate and often lacks clarity and organization. All of the literature located for this project did agree, however, on one important relationship: creativity and talent.

Creativity and Talent

Creativity is a human attribute. Its traits include: independence in attitude and behavior, dominance, introversion, openness to stimuli, wide interests, self-acceptance, intuitiveness, flexibility, social presence and poise, unconcern for social norms, radicalism, and rejection of external complaints (Welsh, 1975). To be creative is to bring something new into existence. Experts generally relate creativity to intelligence, yet few tests have been designed to measure creativity, (e.g., Torrance test of creativity) as have successfully been done with intelligence testing.

Talent is a feature of creativity. It may be defined as the possession of above average aptitude and ability in a specific area. Talent may manifest itself in many forms. Verbal talent may enable the student to become a novelist. Talent in the area of spatial and color perceptions may lead

the student to painting, drawing, architecture or interior design. Talent may also lead the adolescent to a career in music or dance. While talented students may not show tremendous creativity, there seems to be no creative person who does not demonstrate talent in at least one area (Welsh, 1975).

The Intuitive Learner

There exists a general agreement among many researchers that talent and creativity require intuition, and that the intuitive student is guided primarily by the right hemisphere of his brain. While we cannot say concretely that the artistically-talented child requires specific learning and teaching techniques, we can identify and specify techniques which appear to be more successful with the right brained or or intuitive learner.

The right brained student possesses intuition. When examining problems, the intuitive student views them holistically, not in steps or parts. The intuitive student has spatial, musical, imaginative, artistic, emotional and spiritual abilities that the left brained learner may lack (Zdenek, 1983). Other attributes of the intuitive child include: a positive self image, ease of recall, sense of humor, uneven ego development, unconventional personality, sensitivity, independence, a lack of conformity and ideas which often seem silly or wild to others (Torrance, 1962).

Indeed the intuitive student has better recall for pictures after one week than the recall of a list of words purposely memorized after only five minutes (Blakelee, 1980).

Yet, teachers and curriculum specialists have ignored the pictorial right brain in favor of the sequential, logical left brain learner. Teachers and parents often feel threatened by these children and thus they learn to alienate themselves from others (Torrance, 1962).

Since intuition has been identified as a crucial attribute to creativity and critical thinking (Blakelee, 1980), teachers must learn to understand the abilities of the right brained, creative student and how to encourage and enhance them. Creative children have fundamental differences in the way they learn. Failing to recognize that is to fail the child (Torrance, 1970). Researchers encourage teachers to give students primary sources and guide them in discovering solutions to problems. This type of problem solving has often been referred to as "inquiry learning" or "critical thinking" (Walsh, 1985) and is reflective and logical, and requires high level thinking skills (Torrance, 1970). These thought processes are generally associated with analysis and evaluation. Intuitive students who can examine a problem holistically function exceptionally well in this type of exercise. They must, however, be guided by the teacher who provides

effective questions and knows how to listen, a skill as important as questioning (Walsh, 1985).

The Artistically-Talented Student

The artistically-talented student then, will be defined as a creative student who possesses above average aptitude or potential in a specific area. Additionally, this student is a right brained, intuitive learner who views problems holistically. The crucial factor in effectively educating this type of learner is in providing a thorough training in the arts without a loss in the general, academic program. Encouragement and motivation of the student in the arts and academics must be provided (Freeman, 1985).

The task of motivating the student falls upon the individual instructor who must recognize the characteristics of both left and right brained learners and provide activities for each (Bassett, 1969). While creative teaching can occur in every subject area, the humanities (art, literature, history, music, drama) offer tremendous potential for motivational strategies to encourage thought and perception for the artistically-talented student. To fail to provide opportunities for students that we suspect have talent or the potential for talent is disastrous. Motivating the student may require efforts of both the teacher and the family, but the opportunity to provide for the creative student must not be allowed to slip away (McClelland, 1958).

State of the Arts

Florida Department of Education Arts consultant, Dr. Neil Mooney, says that critical thinking experts believe that maximum learning only occurs when both hemispheres of the brain are stimulated. Mooney believes that courses in the arts provide right brain stimulation and claims that in school districts where good arts programs exist, reading levels tend to exceed the norms. He is an advocate of integrating the arts into total academic programs, and of providing more arts courses (Duffy, 1986). Other experts concur with Mooney's beliefs, indeed one even believes that using art in the academic classroom actually gives the left brain a rest break while the right brain takes over (Blakeslee, 1980).

Art provides direct and swift communication and is a useful tool in every subject area (Sunal & Hatcher, 1986). Through art, cognitive processes are enriched by allowing students to perceive visually. Used properly, art can tell truths about the world and ordinary people who live in it ("Education Through Art", 1969). Because art deals with reality directly through intuition, it tends to motivate students, particularly those who are artistically-talented (Hardiman & Zernich, 1974).

Using Art in the Social Studies Classroom

For the social studies teacher, art is a primary source

which contains much knowledge of the past. One of the problems in teaching history is recreating the feeling of a bygone era and the people who inhabited it. Art provides a link between past and present (Sellen, 1972). Art often offers moral and ethical questions which stir and excite the student. The history teacher who wants to motivate the artistically-talented student can draw from the disciplines classified as "art": painting, sculpture, drama, literature, architecture and music (Hirshfield, 1980). Finally, the teacher who wishes to provide maximum motivation for the artistically-talented can also include popular music of the day (Cooper, 1986) and films. These visual images are constantly available to the student and can be used to teach about historical trends and social values.

Art, then, can be a powerful tool used to motivate the artistically-talented student in academic classes. It is a primary source of invaluable benefit to the historian. Used properly it will enable the artistic, right brained learner to perceive truths in a way most comfortable for them. Using the creative arts as a tool through which to teach problem solving has shown enormous increases in thinking skills in some test groups. (Torrance, 1973). While researchers agree on these facts, there appears to be a lack of materials available which assist the classroom teacher in integrating the arts into the world history curriculum. As will be

explained in the next chapter, art can be a vital tool when it is used as the main focal point for teaching about events and concepts in related academic areas.

Chapter III: Design of the Study

The world history curriculum in Duval County and in the State of Florida require students to examine the establishment of the Roman Empire and its accomplishments. The final chapter on Rome in most high school world history textbooks deal with the fall of Rome, and for the most part, none agree on the reasons for the collapse of the enormous empire. Yet teachers are required to struggle with the issue, and many race past it quickly to avoid the inevitable questions from interested students: "Why did Rome collapse anyway?"

Among many factors identified by textbook authors, the rise of Christianity, the moral and social decline of the people, and foreign invasions are frequently cited as causes for the "fall" of Rome. Upon the advice of curriculum specialists, a few unique lessons were attempted at the School of the Arts in the 1985-86 school year. Rather than listening to a traditional lecture, or completing a worksheet about the horrible brutality which the Romans inflicted upon one another for "fun," a ten minute segment of the commercial motion picture "Barabas" was shown. Students were asked to respond to what they saw.

In this seemingly simple lesson, they critiqued women who were drunk in the arena, men who were taking bets on

which gladiator would win, they saw slaves being trained for their contests with gladiators, brutal training sessions for gladiators, costumes of the age and many other minute details which a traditional lecture on the textbook chapter could not have disclosed. They observed, in fact, many things that the instructor did not.

A follow-up lesson looked at the issue of Christianity as a factor that Roman authorities failed to come to grips with in time to save the empire. Again, rather than the traditional lecture, the class listened to selections from the rock opera "Jesus Christ, Superstar." They were given a written introduction and the lyrics they were about to hear. A lively discussion ensued on the threat of Christianity to the empire. Students were asked to respond to the lessons.

The primary questions were, what did you learn? Did you ever think about these issues before? Are you thinking about them now? What would you like to know more about? Every student had at least one unanswered question. From those first simple attempts to grasp the attention of the artistically-talented students, this project was born.

The Students at Douglas Anderson School of the Arts

Statistical data on the Douglas Anderson School of the Arts revealed information on the composition of the student

body. In its initial year of operation 720 students were enrolled at the school. Of those students, 528 students were females and 192 students were males. The students in grade eight outnumbered any other single grade with 251 students enrolled. The smallest class was the eleventh grade with 108 students enrolled. Grade nine enrollment was 187 students and grade ten was 174 students (Southern Association of Colleges and Schools, 1986).

Four general art areas were identified: music, drama, dance and visual arts (including photography, graphic design, drawing, painting and sculpture). Students enrolled in the arts area in which they had passed preliminary auditions. Of all arts areas, music, both instrumental and vocal, comprised approximately fifty percent of the enrollment. The remaining arts areas: dance, drama and the visual arts (including drawing and painting, sculpture, photography, graphic design) each contained a relatively equal portion of the remaining student body. Some students, particularly those in the eleventh grade who had completed more courses required for graduation than students in lower grades, split arts areas by enrolling in more than one of the areas with the permission of the arts teachers (Southern Association of Colleges and Schools, 1986).

Academic Requirements

For all students, academic requirements were clearly established by State and District rules. Students were reminded of graduation requirements in pre-registration forms and interviews. Each student in grades eight through eleven would complete one full credit in English, math, science, and social studies each year. Other credits required by Florida law would be completed in compliance with the Department of Education. Arts area courses were then included in the individual students' program of study (Duval County School of the Arts, 1985).

In the tenth grade, all students would complete world history, as required by Florida law and the District Pupil Progression Plan (1986). Thus, the entire tenth grade would experience world history, and as the numbers of students were low enough to accommodate, one teacher was assigned to teach all world history classes.

Designing arts in world history activities

All of the students who will use the arts activities created in this project will be in the tenth grade, or approximately fifteen years old. All of the students will complete both the teacher's requirements and the Duval County Minimum Level Skills Test to receive credit in world history.

The course of study has been clearly outlined by Duval

County and appears in Appendix A. It begins with basic skills which are integrated throughout the course. Among the skills are map reading, constructing time lines, inferring information from charts and graphs, and interpreting political cartoons. The curriculum writers began the actual study of world history with prehistoric man, then moved on to the four earliest river valley cultures. The course proceeds from that point through ancient Greece and Rome, the Medieval Era, the Renaissance and Reformation, the age of Revolutions, World War I and II, and into the modern era.

Also taken into consideration by the teacher are the requirements of the Florida Department of Education. World history has a set of specific performance objectives which appear in Appendix B. These standards have been correlated to the district material and careful attention must be given to the teaching of these standards which will be tested by the state. Finally, the Department of Education has a set of Standards of Excellence which must be achieved for a student to be eligible for the Florida Scholars program. These standards, which are taught in grades ten through twelve, are included in Appendix C.

The use of art in teaching strategies

Using the assumption that students were more

highly motivated using lessons which contained a variety of art forms, and with the knowledge that neither county nor state objectives restrain the teacher to specific methodology in the classroom, the project of developing lesson ideas for world history began.

Since the course covers all of world history, literally from creation of the universe to the flight of the space shuttles, a multitude of ideas became apparent. Creation of the universe, for example, might be approached with a multi-media perspective. A trip to the National Aeronautics and Space Administration at Cape Kennedy yielded over one hundred slides of the earth and planets which can serve as a beginning point for class discussion on the scientific theories. A ten minute segment from the movie The Bible provides a powerfully dramatic approach to the Biblical theory of creation, as do slides obtained from the National Gallery of Art in Washington, D.C. of the ceiling of the Sistine Chapel.

Selecting the Media

The selection of music, paintings, sculpture, architecture, films, and photographs had to be carefully correlated with the state objectives and with the curriculum. The development of lessons with relevance was the intended outcome. Students need not see world history as a series of

dates and events. Through these lessons they will have the opportunity to see it through the eyes of others who, like themselves, march to a different drummer.

Media selection

The beginning of the media selection process involved brainstorming with others who believed the idea of utilizing the arts approach to teach concepts in history. The ideas were carefully filed away, and soon began to take shape. A chart which delineated the Duval County curriculum, the state requirements, the adopted textbooks and the arts lesson was developed and appears as Appendix D.

Lesson plan format

To assure continuity, a lesson plan format was designed for the art(s) lesson. The plan includes a section noting where in the curriculum the lesson fits and, additionally, a place for the teacher to include feedback so that the plan can be revised to meet student needs. (see Appendix E) Each lesson plan includes directions, suggested questioning strategies and methods of evaluating student performance.

Consideration in planning was given to a number of teaching models. It was finally accepted that the nature of the lesson would regulate the strategy. Concept attainment was viable for some topics, while generalizing or inquiry learning seemed appropriate for others. The type of teaching strategy used and suggested outcome is indicated for each

lesson.

As activities were designed, the placement of the lessons was carefully noted on a chart (see Appendix D) which correlated them with the Duval curriculum, Florida Standards of Excellence, Florida Performance Standards and the county adopted text. A total of thirty lessons whose subjects ranged from creation of the universe to the modern era were created.

An attitude survey form was designed (see Appendix F), and students were asked to complete the survey after each lesson. The complete lesson plans, with suggested sources for acquiring media are included in Chapter V. Evaluation of the success of the lessons with high school students appears in Chapter VI.

Chapter IV: Activity Plans

This chapter contains the lessons developed utilizing a variety of art forms. The lessons follow the format as specified in Appendix E. Placement of lessons in the district and state curriculum has been indicated by referring to the appropriate objective number. Complete district and state objectives may be found in Appendix A, B and C.

An introductory lesson which addresses the topic of the role of people in shaping history has been included. Additionally, a lesson on selected theories of creation, a topic rarely included in district or state curriculum because of controversy between religious and secular groups within the community, is presented for optional use. Use of these lessons may constitute a "controversial topic" and care should be taken in providing every student the opportunity to express his/her views in an atmosphere free from prejudice towards any group or student.

As the lessons are used, attitude surveys will be taken to determine the extent to which the lessons provided positive motivation for the learner. The curriculum will be revised based upon the responses acquired. A description of the evaluation and revision process will appear in Chapter Five.

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HISTORY AND THE ARTS
ACCOMPLISHING CHANGE IN HISTORY

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Title: Who's piloting the ship?
Curriculum Placement: Introductory Lesson (optional)

District: 2.0
State: 1.0

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Goal(s)/Objective(s)

Given a selection of four contemporary songs, the student will identify the premise of each song.

After identifying the premise of each song, the students will discuss and identify the roles of human beings in guiding the course of history.

The students will decide what their own personal role in history might be and identify that role by writing a paragraph which describes that role.

Rationale

In each generation of history, people have seen themselves as a "new" generation of people who have the ability to change the course of history. The question to be examined in this lesson is: are we really in control of history, or is history in control of us? The songs to be used include two which are less than two years old - "We are the World" and "Tears are not Enough;" and two that are about twenty years old - "Turn, Turn, Turn" and "Age of Aquarius." The lesson intends to examine the first two and talk about our vision of the world, then to look at the two from twenty years ago. The students will be guided in a discussion to think about whether the vision of twenty years ago was any different than today and if that promise has been achieved.

Students must realize that people alone are not in control of their own destiny and cannot make arbitrary changes. The final outcome of the lesson will be in stimulating interest about historical peoples who had ideas about their world and their destiny, thus acting as a springboard for future lessons and a theme for the year.

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Content

Definition of history; songs as listed below.

Media/Art form

Tape recorded songs and typed scripts of the songs:

"We are the World"	various artists
"Tears are not Enough"	Northern Lights
"Turn, Turn, Turn"	The Byrds
"Age of Aquarius"	The 5th Dimension

Previously agreed upon definition of history on board.

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Teaching Strategy: developing a generalization

Begin with review of students' definition of history.
Ask the question: What role do people play in history? Ask further questions to probe.

Play the first two songs. Students should have the words in front of them. Analyze through discussion each song. Ask the students to make a personal judgement about whether their generation will be able to change the course of history as it relates to issues such as hunger, peace, drought, etc. Probe for understanding through questioning.

Play the last two songs. Students should have the script in front of them. Analyze each. Ask the students to decide if the dreams of people twenty years ago have been met.

End the lesson by assigning homework as follows:
Write a paragraph in which you state your hope for the world and why you believe it will or will not be achieved.

Suggested Outcome: Throughout history people have attempted to control their environment and shape their own futures, many times with little or no success.

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Evaluation Strategy

Assigned homework paragraph to be collected and graded.

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Notes for future use

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Who's piloting the ship?

So far this week we have examined the concept of "history" and arrived at a working definition. We have looked at what a wide variety of people say about history and thought about what history means to us individually. In today's lesson, we will examine another aspect of history, one which will, hopefully, stimulate your interest in studying the records of the past. We will do this by listening to some music in a way you may not have thought about before.

The first two songs today will identify our topic. They are "We Are the World" and "Tears are not Enough". The text of both songs is attached and I want you to follow along, even if you are very familiar with the song. As you listen, ask yourself the following questions and be ready to discuss them when the song is over. What do the song writers want the world to do? Is this possible? Why or why not? Who must make changes if they are to occur? Do you think that will work? Knowing the historical context in which this song was written, can you make some evaluation about the success of the people in bringing about change?

Good. Now listen to the second song "Tears are not Enough". Use the same questions to analyze the song. Do the two songs have anything in common? What is similar about them? What is different?

Now lets go back twenty years and examine two songs from that decade. Again, use the same questions to evaluate and analyze the songs you are about to hear. For these songs, think of the following questions in addition to those above. Based on what you know about contemporary history, do you believe the people who wrote and sang these songs reached their dream? Did they have an impact on history? If you answered "no", then apply that to the two songs we heard first. Will this generation have an impact on history? If you answered, "yes" be prepared to explain how the people of that decade changed history.

"We Are the World"

There comes a time
When we heed a certain call,
When the world must come together as one.
There are people dying
Oh and its time to lend a hand
to life, the greatest gift of all.

We can't go on
pretending day by day,
that someone, somewhere will soon make a change.
We are all a part of
God's great big family
And the truth you know
Love is all we need.

chorus

We are the world.
We are the children.
We are the ones to make a brighter day,
So let's start giving.
There's a choice we're making
We're saving our own lives
It's true we'll make a brighter day
Just you and me.

Well, send them your heart
So they know that someone cares
And their lives will be stronger and free.
As God has shown us,
by turning stone to bread
And so we all must lend a helping hand.
(chorus)

When you're down and out
and there seems no hope at all.
But if we just believe there's no way we can fall.
Let's realize, that a change can only come
When we stand together as one.
(chorus)

USA for Africa. (1985). "We are the world". Columbia Records:

New York, New York.

"Tears are Not Enough"

As every day goes by
how can we close our eyes
until we open up our hearts
we can learn to share
and show how much we care
right from the moment that we start.

Seems like overnight
We see the world in a different light
Somehow our innocence is lost
How can we look away
Because every single day
We've got to help at any cost.

chorus

We can bridge the distance
Only we can make the difference
Don't you know that tears are not enough?
If we can pull together
We can change the world forever
Heaven knows that tears are not enough.

Its up to me and you
to make this dream come true
Its time to take our message that we wear,
Let's show them Canada still cares.
(chorus)

And if we should try together, you and I,
maybe we can understand the reasons why.
If we take a stand
Every woman, child and man
We can make it right.
So for God's sake lend a hand.
(chorus)

Northern Lights for Africa Society. (1985) "Tears are not
enough". Montreal: Canada

"Turn, Turn, Turn"

Chorus

To everything, turn, turn, turn,
There is a season, turn, turn, turn,
And a time to every purpose under heaven.

A time to be born, a time to die.
A time to plant, a time to reap.
A time to a time to kill, a time to heal.
A time to laugh, a time to weep.
(chorus)

A time to build up, a time to break down.
A time to dance, a time to mourn.
A time to cast away stones, a time to gather stones
together.
(chorus)

A time of love, a time of hate.
A time of war, a time of peace.
A time you may embrace, a time to refrain from embracing.
(chorus)

A time to gain, a time to lose.
A time to reap, a time to sow.
A time for love, a time for hate.
A time for peace, I swear it's not too late.
(chorus)

The Byrds. (1969). "Turn, Turn, Turn". CBS Records: New York,
New York.

"Aquarius: Let the sun shine in"

When the moon is in the seventh house,
and Jupiter aligns with Mars.
Then peace will guide our planet,
and love will steer the stars.
This is the dawning of the age of Aquarius,
Age of Aquarius, Aquarius, Aquarius.

chorus

Let the sun shine,
Let the sun shine in,
the sun shine in.

Harmony and understanding,
Sympathy and trust abounding.
No more devisions, golden living
dreams of visions.
Mystic crystal revelations
and the minds true liberation
Aquarius, Aquarius.

When the moon is in the seventh house,
And Jupiter aligns with Mars.
The peace will guide the planets
And love will steer the stars.
This is the dawning of the age of Aquarius,
Age of Aquarius, Aquarius, Aquarius.

5th Dimension. (1969). "Aquarius - Let the sun shine in."

Warner Brothers Records: Hollywood California.

Teaching Strategy: concept development
This lesson will utilize questioning techniques and

**HISTORY AND THE ARTS
CREATION**

Title Theories of creation

Curriculum Placement: Introductory lesson (optional)

District: 2.0

State: 1.0

Goal(s)/Objective(s)

After examining slides of the universe and listening to a recording, the students will be able to identify a definition of the following theories of creation: Biblical, Big Bang, Steady State.

Rationale

Students who study world history need to be presented with theories of creations so that they may assess them and form their own conclusions about the origin of the universe.

Content

Attached handout which defines each theory.

Media/Art form

Definitions of theories (handout), slides (photography of universe (courtesy of NASA), recording from the Twentieth Century Fox motion picture production The Bible, read by John Huston.

Teaching Strategy: concept development

This lesson will utilize questioning techniques and listening skills. Write the word "theory" on the board. Ask for a definition. Give examples and non-examples of theories. Be certain to explain that theories are unproven, though they may indeed be factual.

Write the word "creation" on the board. Explain to the students that no human being has concrete proof of how the world was created. Thus, all of the things studied today are theories. Repeat the definition for emphasis.

Pass out the handout with the three theories defined. Select students to read aloud the definition of each theory. Begin with the Biblical Theory. Play the tape from The Bible. Ask the students to comment on the tape. Repeat

the major features of this theory.

For the other two theories, show slides of planets that were provided by NASA. Ask the students to compare and contrast the physical condition of each planet. Note colors, shape, etc. Review all three theories at end of lesson.

Evaluation Strategy

Students will write a paragraph in which they compare the three major theories of creation and identify the one they personally believe. Papers will be graded based upon use of the material, not on students opinion.

Notes for future use

The Bible. 20th Century Fox Films. Hollywood, California.

Mariner and Voyager photography. 1986. National Aeronautics

and Space Administration: Cape Canaveral, Florida.

Theories of Creation

By now you have already discussed in science theories of creation that are plausible. Remember our definition of a theory. Look at the definitions below and read them carefully. You will be asked today to look at some pictures and listen to a tape. When we are finished with the listening and looking exercise, we will discuss these three theories.

Biblical Theory: states that God created the universe and everything in it. He created all plants, birds, mammals, fish and then created mankind.

Big Bang Theory: states that all matter in the universe was once close together. An explosion caused the galaxies to split apart and begin moving away from each other. All galaxies are moving and aging together in an evolutionary process.

Steady State: states that the universe was always just as it is now. No changes have ever been made in it. This theory also says that new matter is created continuously in empty space to replace what is moving away. The universe, it says, is infinite. It has no beginning and no end.

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HISTORY AND THE ARTS
PREHISTORIC PEOPLE

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Title Living in the Ice Ages
Curriculum Placement: Prehistoric people

District: 3.0

State: 1.01,2.01,2.03,3.01,7.03

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Goal(s)/Objective(s)

Given a reading from a historical novel, the students will be able to identify survival skills of ancient people.

Given a reading from a historical novel, the students will analyze the reading and comment on the theories presented by the author.

Rationale

While history textbooks talk about the scientific facts of the Ice Ages, the novel used in this lesson presents theories about how people might have gathered food, hunted, used fire and survived in perilous environment. Ideas about how people survived the Ice Ages will stimulate discussion and perhaps reveal personal theories.

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Content

Historical Novel, Valley of the Horses, Jean M. Auel.

Media/Art form: literature

Handout: excerpt from novel

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Teaching Strategy: forming a generalization

Begin class by listing pertinent vocabulary from chapter one on the board. Define and discuss briefly.

Introduce the idea, what was it like to live in the Ice Ages?

Allow responses from students. Move the discussion toward the fictional account presented in the reading.

Distribute handout. Read directions on first page. Have students begin reading. Circulate and assist with vocabulary or other reading problems.

When reading is complete, open up the discussion again. Start with the questions posed in the introduction. Ask student to imagine how other tasks were completed.

Continue discussing as time allows.

Suggested Outcome: Prehistoric people learned by doing and by accident in a sometimes hostile environment.

Evaluation Strategy

Key vocabulary terms should be emphasized again at the end of the lesson for final evaluation on a chapter test.

Depth of understanding in the discussion may be evaluated informally by the teacher.

If desired, ask students to choose another job faced by ancient people and write a story which forms an hypothesis about the way it was accomplished.

Notes for future use

Prehistoric people: paving the way to the future

One of the most frequently asked questions asked by high school students when studying world history involves how people discovered the use of fire, how to plant food, make clothes and even pursue artistic endeavors. Since we were not around to observe the process we must rely on the suppositions presented by archeologists and anthropologists. The reading which is attached takes a different approach. The author, Jean M. Auel is a writer, not a professional historian. Though she has visited prehistoric sites and studied all of the available evidence, she is not a professional archeologist. What the reading gives us, then, is one theory about how ancient people may have lived. As you read, try to pick out the skills developed by prehistoric man. Do you see a development of religion? Technology? Do you believe that the theory presented by Ms. Auel is feasible? Be prepared to defend your answer.

[The main character, Ayla, has been banished from her tribe of people after a devastating earthquake which took several lives, foremost among them, the medicine man. She is heading to the north where a group of people called the "Others" are supposed to reside. Ayla is tall and blonde. The rest of her tribe is short, squat and dark haired. Ayla's adopted mother told her before she was banished that the "Others" were also tall and blonde and that she really belongs to them.]

.....As the open plains burgeoned with life, she relied less on the meager supply of preserved food she carried with her and began to live off the land. It slowed her down hardly at all. Every woman in the Clan learned to pluck leaves, flowers, buds, and berries while traveling almost without stopping. She trimmed the leaves and twigs from a sturdy branch, sharpened one end with a flint knife, and used the digging stick to turn up roots and bulbs quickly. Gathering was easy. She had only herself to feed.

But Ayla had an advantage women on the Clan normally did not. She could hunt. Only with a sling, to be sure, but even the men agreed -- once they accepted the idea of her hunting at all -- that she was the most skilled sling-hunter in the clan. She had taught herself, and she had paid dearly for the skill.....

Food was plentiful; wood and fire were a little more difficult to obtain. She could make fire, and brush and small trees managed to survive along some of the seasonal streams often accompanied by deadfall. Whenever she came across dry branches or dung, she collected that, too. But she didn't make a fire every night. Sometimes the right materials were not available, or they were green, or wet, or she was too tired and didn't want to bother. But she didn't like sleeping out in the open without the security of a fire. The extensive grassland supported an abundance of large grazing animals, and their ranks were thinned by a variety of four-legged hunters. Fire usually held them off....

[As Ayla headed north] she added alfalfa and clover to her diet and welcomed the starchy, slightly sweet groundnuts, finding the roots by tracing rambling surface vines. Milk-vetch pods were swelling with rows of oval green vegetables in addition to edible roots, and she had no trouble distinguishing between them and their poisonous cousins. When the season for the buds of day lilies passed, the roots were still tender. A few early ripening varieties of low crawling currants had begun to turn color, and there were always a few new leaves of pigweed, mustard, or nettles for greens.

As she continued northward, she began to notice changes...

Glaciers, massive frozen sheets of ice that spanned the continent, mantled the Northern Hemisphere. Nearly a quarter of the earth's surface was buried under their unmeasurable crushing tons. The water locked within their confines caused the level of the oceans to drop, extending the coastlines and changing the shape of the land. No portion of the globe was exempt from their influence, rains flooded equatorial regions and deserts shrunk, but near the borders of the ice the effect was profound.

The vast ice field chilled the air above it, causing moisture in the atmosphere to condense and fall as snow. But nearer the center the high pressure stabilized, causing extreme dry cold and pushing the snowfall out toward the edges. The huge glaciers grew at their margins, the ice was nearly uniform across its full sweeping dimensions, a sheet of ice more than a mile thick.

With most of the snow falling on the ice and nourishing the glacier, the land just south of it was dry -- and frozen. The constant high pressure over the center caused an atmospheric chute funneling the cold dry air toward lower pressures; wind, blowing from the north, never stopped on the steppes. It only varied in intensity. Along the way it picked up rock that had been pulverized to flour at the shifting border of the grinding glacier. The airborne particles were sifted to a texture only slightly coarser than clay, and deposited over hundreds of miles to depths of many feet, and became soil...

In the regions near the borders of the ice, where the snow cover was light, the grass supplied fodder the year round for uncountable millions of grazing and seed-eating animals who had adapted to the glacial cold-- and to the predators who can adapt to any climate that supports their prey. A mammoth could graze at the foot of a gleaming, blue white wall of ice soaring a mile or more above it.

The seasonal streams and rivers fed by glacial melt cut through the deep loess, and often through sedimentary rock to the crystalline granite platform underlying the continent. Steep ravines and river gorges were common in the open landscape, but rivers provided moisture and gorges shelter from the wind. Even in the arid loess steppes, green valleys existed.

[Ayla wandered into one of these green valleys and stopped at the edge of a stream to rest and drink. Near the stream were scattered rocks and animal bones]

This is flint! she said to herself after a closer look. I'm sure of it. I need a hammerstone to break one open, but I'm sure of it. Excitedly, Ayla scanned the beach for a smooth oval stone she could hold comfortably in her hand.

When she found one, she struck the chalkly outer covering of the nodule. A piece of the whitish cortex broke off, exposing the dull sheen of the dark gray stone within.

It was flint! I knew it was! Her mind raced with thoughts of the tools she could make. I can even make some spares. Then I won't have to worry so much about breaking something. She lugged over a few more of the heavy stones, flushed out of the chalk deposits far upstream and carried by the surging current until they came to rest at the foot of the stone wall.

She found a comfortable place to sit, then sorted the wood she had gathered according to size and arranged the tinder, kindling, and larger wood around her. She examined the platform, a piece of dry vine, dug a little notch out along one edge with a flint dorer, and fitted an end of the previous season's dry woody cattail stalk into the hole to check the size. She arranged the fireweed fuzz in a nest of stringy bark under the notch of the fire platform and braced it with her foot, then put the end of the cattail stalk in the notch and took a deep breath. Fire making took concentration.

Placing both palms together at the top of the stick, she began twirling it back and forth between her hands, exerting a downward pressure. As she twirled it, the constant pressure moved her hands down the stick until they nearly touched the platform. If she'd had another person to help, that would have been the time for the person to start at the top. But alone she had to let go at the bottom and reach quickly for the top again, never letting the rhythm of the twirling stop, nor letting up the pressure for more than an instant, or the heat generated by the friction would dissipate and would not build up enough to start the wood smoldering.

Ayla got into the rhythm of the movement, ignoring the sweat that formed on her brow and started running into her eyes. With the continuous movement, the hole deepened and the sawdust from the soft wood accumulated. She smelled woodsmoke and saw the notch blacken before she saw a small wisp of smoke, encouraging her to continue though her arms ached. Finally, a small glowing coal burned through the platform, and dropped onto the nest of dry tinder beneath it. Then the next stage was even more critical. If the ember died, she'd have to begin all over again.

She bent over so that her face was so near the coal she could feel the heat, and began to blow on it. She watched it grow brighter with each breath, then die down again as she gulped another mouthful of air. She held tiny curled shavings to the bit of smoldering wood and watched them brighten and turn black without igniting. Then a tiny flame burst out. She blew it harder, fed it more shavings and, when she had a small pile burning, added a few more sticks of kindling.

She rested only after the large driftwood logs were blazing and the fire was firmly established ...

Auel, Jean M.(1986). Valley of the horses. New York: Bantam Books.

HISTORY AND THE ARTS
STONEHENGE

Title Ancient Mystery in architecture
Curriculum Placement

District: 3.1

State: 1.01

Goal(s)/Objective(s)

Given several slides of the monolith "Stonehenge", the students will form hypotheses on the nature of the structure.

Rationale

Stonehenge is one of many ancient structures which have remained, so far, unexplained by modern archeologists. Thus, examination of the site provides students with an opportunity to speculate on its uses by prehistoric man.

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice-Hall: Englewood Cliffs, New Jersey, pp.18-19.

Perry, Marvin. (1986). A History of the World. Houghton Mifflin Company: Boston, Massachusetts, p. 24.

Media/Art Form: architecture

Slides of Stonehenge site from various angles. Possible sources for slides include the National Gallery of Art in Washington, D.C. and the Center for Humanities in White Plains, New York.

Teaching Strategy: forming a hypothesis

Introduce the students to the problem by showing several slides of the Stonehenge site from different angles. In this stage, allow no discussion.

After all slides are viewed, ask the students to gather information by asking the teacher questions about the structure. Write all correct questions on the board.

Ask the students to form a hypothesis about the use of the ancient structure. Read the historical background from the text and have students weigh their hypothesis against the textbook author.

Suggested Outcome: Stonehenge is both a sculpture and a piece of ancient architecture built by the Druids and probably used in time keeping and/or religious ceremonies.

Evaluation Strategy

Informal evaluation of the depth of the students knowledge may be made by the teacher. Individual analysis through a written assignment may be made to allow for students who had a different hypothesis than the majority of the class.

Notes for future use

HISTORY AND THE ARTS
CAVE PAINTINGS

Title The first artist

Curriculum Placement

District: 3.1

State: 1.01

Goal(s)/Objective(s)

Given slides or pictures of the cave paintings of prehistoric people, the students will form a hypothesis about the culture of ancient people.

Rationale

Paintings on the walls of caves in several locations reveal information about the culture of ancient people. Students should examine these paintings and form their own beliefs about life on earth in ancient times.

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice-Hall: Englewood Cliffs, New Jersey, pp.22-23.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 28-30.

Media/Art Form: painting

Slides or pictures of cave paintings in various locations. The National Gallery in Washington, D.C. and the Center for Humanities, White Plains, New York both sell these slides.

Teaching Strategy: forming a hypothesis

Introduce the students to the problem by showing slides of the various sites of cave paintings. If slides are not used, pictures placed around the room for students to examine during the first fifteen minutes of class should be used. All

students to walk around and discuss the paintings among themselves.

After the students have been given adequate time to study the pictures, allow them to ask questions about them. With each correct assumption, have students write the information on the board.

When all possibilities have been exhausted, have the students form a hypothesis about the culture of prehistoric people.

Proceed to background reading for further information and to weigh their assumptions against the textbook author.

Suggested Outcome: Prehistoric people lived in caves and hunted small game for food. Paintings on cave walls constitute people's first effort to record his existence.

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Evaluation Strategy

Informal evaluation by teacher observation may be used. Students may also complete a writing assignment which includes their personal views on the nature of the paintings. Additionally, in an arts oriented environment, students were asked to draw what they would paint on a cave wall to represent their culture.

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Notes for future use

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LESSON PLAN
HISTORY AND THE ARTS

Title Treasures of a king
Curriculum Placement

District: 4.1

State: 1.01

Goal(s)/Objective(s)

Given a selection of pictures from the artifacts recovered from the tomb of the Egyptian pharaoh Tutankhamen, students will form a hypothesis about the Egyptian culture, religious beliefs and/or role of the pharaoh.

Rationale

The Egyptians were an advanced culture from which the modern world draws many cultural traditions. Students can be made aware of their importance in history by examining the artifacts of the culture. Since the remains of the tomb of Tutankhamen were virtually untouched when the tomb was opened in 1922, they offer a rich resource for classroom teachers.

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp.30-43.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.45-52.

Media/Art Form Sculpture and painting

For this activity, the use of pictures of the artifacts is the best delivery technique. Before teaching the lesson divide the pictures into four groups. They may be organized so that each group contains a variety of objects, or they may be divided by categories such as: games and toys, eating utensils, burial urns and containers, etc.

Teaching Strategy: forming a hypothesis

As students come into the room have them sit in one of four groups. At each table, have the students begin examining the pictures of the remains of Tutankhamen. Allow a few minutes for each picture to be discussed in the small group. After the pictures have been examined, have the students form a hypothesis about Egyptian life under the pharaohs.

Ask each group to write their hypothesis on the board. Test each one by having other groups share their results.

Suggested Outcome

The Egyptians were a culturally advanced society which placed great emphasis on aesthetics. The Egyptians believed that the pharaoh was a god. The Egyptians believed that, after death, the pharaoh would go bodily to an afterlife.

Evaluation Strategy

Ask the students to select the artifact that appeals the most to them. This may require trading of pictures among the groups. After selected the piece they prefer, ask them to explain in a paragraph why that piece is attractive to them.

Notes for future use

HISTORY AND THE ARTS
ANCIENT ARCHITECTURE

Title Borrowing and Sharing in Greece and Rome
Curriculum Placement

District: 5.0, 6.0

State: 1.02, 5.01

Goal(s)/Objective(s)

Given a series of slides of ancient Greek and Roman architecture, the students will be able to separate those built by Greece and those built by Rome. After comparing the physical characteristics the students will determine how cross cultural sharing shaped the history of the ancient world.

Rationale

While the Romans excelled in many areas, most of the architectural forms they used were adapted from their neighbor: Greece. The brilliance of the Greek culture waned, but through borrowing of architectural styles by the Romans, their legacy lives on.

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp.80-138.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.63-126.

Media/Art Form Architecture, sculpture and painting

For this activity acquire a variety of pictures of the sculpture, architecture and painting from Greece and Rome. Slides are available from the Center for Humanities, White Plains, New York and various other outlets. Mix the pictures into groups, being careful to include work from Rome and Greece in each batch.

Teaching Strategy developing a concept

As the students arrive, have them sit at tables where the pictures from Greece and Rome are already available. Allow time for them to examine each one, noting details in design and finding those they feel are similar. In the next segment of the class have each group reveal which they believe to be Roman and those which are Greek. Some pictures, the Parthenon for example, will be quickly identified. Ask them to explain their groupings to the class. List the reasons for their groups on the board. (ie: this one used arches while none of the rest did). Ask the students to look carefully at the reasons for their classifications. Make adjustments if necessary. Finally define Greek art versus Roman art. Discuss the borrowing that occurred from Greece to Rome.

Suggested Outcome

The Romans borrowed and adapted their art and architecture from the Greeks, thus causing a blending of the two cultures.

Evaluation Strategy

Teacher observation of the analysis process and a written report from each group on their findings.

Notes for future use

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HISTORY AND THE ARTS
THE ILLIAD

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Title The Illiad and Greek society
Curriculum Placement

District: 5.0

State: 1.02, 5.01

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Goal(s)/Objective(s)

Given a reading from ancient literature. the students will define the concepts of death, burial, and honor.

Rationale

The Greek concepts of death, burial and honor were of great importance not just to their own society but to others, even to modern societies. Homer, a poet and as such an artist, vividly represents these concepts in his work, The Illiad.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 80-138.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.63-126.

Media/Art Form literature

Homer, The Illiad, selected reading.

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Teaching Strategy concept development

Introduce the lesson by giving a brief account of Homer's life. Set up the reading selection by explaining the scene the students are to read. Distribute typed copies of the battle between Hector and Achilles (see attached). Allow time for the students to read. Begin discussion by asking students to list those cultural concepts which are evidenced by Homer in this piece. Narrow the list to those identified. Ask the students to search the reading again for evidence of how the Greeks responded to death, burial, honor.

Suggested Outcome

The students will develop a definition of death, honor and burial based upon the reading.

Evaluation Strategy

For a homework assignment, have students write a paragraph about their own concept of death, honor and burial. Note parallels between their own beliefs and the beliefs of the ancient Greeks.

Notes for future use

...Achilles turned his thoughts to mighty deeds and dashed away towards the town, running with the speed and easy action of the winning horse in a chariot race when he puts on a spurt and finishes the course. Old King Priam was the first to see him rushing towards them over the fields. As he ran, the bronze on his breast flashed out like the star that comes to us in autumn, outshining all its fellows in the evening sky - they call it Orion's Dog, and though it is the brightest of all stars it bodes no good, bringing much fever, as it does, to us poor wretches. The old man gave a groan. He lifted up his hands and beat his head with them. In a voice full of terror he shouted entreaties to his beloved son, who had taken his stand in front of the gates in the fixed resolve to fight it out with Achilles.

"Hector!" the old man called, stretching out his arms to him in piteous appeal. "I beg you my dear son, not to stand up to that man alone and unsupported. You are courting defeat and death at his hands. He is far stronger than you, and he is savage. The dogs and vultures would soon be feeding on his corpse (and what a load would be lifted from my heart!) if the gods loved him as little as I do - the man who has robbed me of so many splendid sons, killed them or sold them off as slaves to the distant isles...So come inside the walls, my child, to be the saviour of Troy and the Trojans; and do not through away your own dear life to give a triumph to the son of Peleus. Have pity too, on me, your poor father, who is still able to feel. Think of the hideous fate that Father Zeus has kept in store for my old age, the horrors I shall have to see before I die, the massacre of my sons, my daughters mauled, their bedrooms pillaged, their babies dashed on the ground by the brutal enemy, and my sons' wives hauled away by foul Achaean hands. Last of all by turn will come to fall to the sharp bronze, and when someone's javelin or sword has laid me dead, I shall be torn to pieces by ravaging dogs at my own street door. The very dogs have fed at table and trained to watch my gate will loll about in front of it, maddened by their master's blood. Ah, it looks well enough for a young man killed in battle to lie there with his wounds upon him: death can find nothing to expose in him that is not beautiful, But when an old man is killed and dogs defile his grey hand, his grey beard and his privy parts, we plumb the depths of human degradation.

As he came to an end, Priam plucked at his grey locks and tore the hair from his head; but he failed to shake Hector's resolution. And now his mother in turn began to wail and weep. Thrusting her dress aside, she exposed one of her breasts in her other hand and implored him, with tears running down her cheeks, "Hector, my child," she cried, "have

some regard for this and pity me. How often have I given you this breast and soothed you with its milk! Bear in mind those days dear child. Deal with your enemy from within the walls, and do not go out to meet that man in single combat. He is savage; and you need not think that, if he kills you, I shall you on a bier and weep for you, my own, my darling boy; nor will your richly dowered wife; but far away from both of us, beside the Argive ships, you will be eaten by nimble dogs."

Thus they appealed in tears to their dear son. But all their entreaties were wasted on Hector, who stuck to his post and let the monstrous Achilles approach him. As a mountain snake, who is maddened by the poisonous herbs he has swallowed, allows a man to come up to the lair where he lies coiled, and watches him with the baleful glitter in his eye, Hector stood firm and unflinching, with his glittering shield supported by an outwork of the wall...

...Achilles poised and hurled his long-shadowed spear. But illustrious Hector was looking out and managed to avoid it. He crouched with his eye on the weapon; and it flew over his head and stuck in the ground. But Pallas Athene snatched it up and brought it back to Achilles.

Hector the great captain, who had not seen this move, called across to the peerless son of Peleus: "A miss for the god-like Achilles! It seems that Zeus gave you the wrong date for my death!" You were too cocksure. But then you're so glib, so clever with your tongue - trying to frighten me and drain me of my strength. Nevertheless, you will have to dodge this one of mine. And Heaven grant that all its bronze may be buried in your flesh! This war would be an easier business for the Trojans, if you, their greatest scourge, were dead."

With that he swung his long-shadowed spear and cast. And sure enough, he hit the center of Achilles' shield, but his spear rebounded from it...

Hanging down from his side, Hector had a sharp, long and weighty sword. He drew this now, braced himself, and swooped like a high flying eagle that drops to earth through the black clouds to pounce on a tender lamb or a crouching hare. Thus, Hector charged, brandishing his sharp sword. Achilles sprang to meet him, inflamed with savage passion. He kept his front covered with his decorated shield; his glittering helmet with its four plates awayed as he moved his head and made the splendid golden plumes the Hephaestus has lavished on the crest dance round the top; and bright as the loveliest jewel in the sky, the Evening Star when he comes out at nightfall with the rest, the sharp point scintillated on the spear he balanced in his right hand, intent on killing Hector, and searching him for the likeliest place to reach his flesh.

Achilles saw that Hector's body was completely covered by the fine bronze armor he had taken from the great

Patroclus when he killed him, except for an opening at the gullet where the collar bones lead from the shoulders to the neck, the easiest place to kill a man. As Hector charged him, Prince Achilles drove at this spot with his lance; and the point went right through the tender flesh of Hector's neck, though the heavy bronze head did not cut his windpipe, and left him able to address his conqueror. Hector came down in the dust and the great Achilles triumphed over him. "Hector," he said, "no doubt you fancied as you stripped Patroclus that you would be safe. You never thought of me: I was too far away. You were a fool. Down by the hollow ships there was a man far better than Patroclus in reserve, the man who has brought you low. So now the dogs and birds of prey are going to maul and mangle you, while we Achaeans hold Patroclus' funeral."

"I beseech you," said Hector of the glittering helmet in a failing voice, "by your knees, by your own life and by your parents, not to throw my body to the dogs at the Achaean ships, but to take a ransom for me. My father and my lady mother will pay you bronze and gold in plenty. Give up my body to be taken home, so that the Trojans and their wives may honor me in death with the ritual of fire."

The swift Achilles scowled at him. "You cur," he said, "don't talk to me of knees or name my parents in your prayers. I only wish that I could summon up the appetite to carve and eat you raw myself, for what you have done to me. But this at least is certain, that nobody is going to keep the dogs from you, not even if the Trojans bring here and weigh out a ransom ten or twenty times your worth, and promise me more besides; not if the Dardanian Priam tells them to pay your weight in gold - not even so shall your lady mother lay you on a bier to mourn the sun she bore, but the dogs and birds of prey shall eat you up."

Hector of the flashing helmet spoke to him once more at the point of death. "How well I know and can read your mind!" he said. "Your heart is hard as iron - I have been wasting my breath. Nevertheless, pause before you act, in case the angry gods remember how you treated me. When your glory turn comes and you are brought down at the Scaean Gate in all your glory by Paris and Apollo."

Death cut Hector short and his disembodied soul took wing for the House of Hades, bemoaning its lot and the youth and manhood that it left. But Prince Achilles spoke to him again though he was gone. "Die!" he said. "As for my own death, let it come when Zeus and the other deathless gods decide."

Then he withdrew his bronze spear from the corpse and laid it down. As he removed the bloodstained arms from Hector's shoulders, other Achaean warriors came running up

and gathered round. They gazed in wonder at the size and marvellous good looks of Hector. And not a man of all who had collected there left him without a wound. As each went in and struck the corpse, he looked at his friends, and the jest went round: "Hector is easier to handle now than when he set the ships on fire..."

The next thing that Achilles did was to subject the fallen prince to shameful outrage. He slit the tendons at the back of both his feet from heel to ankle, inserted leather straps, and made them fast to his chariot, leaving the head to drag. Then he lifted the famous armor into his car, got in himself, and with a touch of his whip started his horses, who flew off with a will. Dragged behind him, Hector raised a cloud of dust, his black locks streamed on either side, and dust fell thick upon his head, so comely once, which Zeus now let his enemies defile on his own native soil.

Thus Hector's head was tumbled in the dust. When his mother saw what they were doing to her son, she tore her hair, and plucking the bright veil from her head cast it away with a loud cry. His father groaned in anguish, the people round them took up the cry of grief, and the whole city gave itself up to despair...

Holliester, C. Warren. (1967). Landmarks of the western heritage. John Wiley and Sons: New York, New York, pp. 67-70

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HISTORY AND THE ARTS
ROME AND CHRISTIANITY

.....

Title Church and state: Trial of Marcellus
Curriculum Placement

District: 6.0

State: 5.01

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Goal(s)/Objective(s)

The students will develop a generalization which describes the conflict between the early Christian Church and the Roman authorities.

Rationale

The U.S. Constitution separates the powers of church and state and the society as a whole is constantly faced with issues which surround this principle. Students need to see that the development of Christianity was always controversial and that the Romans had as much, if not more, difficulty in accepting the Christian movement.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 132-138.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 126-131.

Media/Art Form drama/film

The Robe, Twentieth Century Fox Cinemascope Production, adapted from the novel by the same name by Lloyd C. Douglas.

.....

Teaching Strategy Developing a generalization

Introduce the lesson by discussing the basic facts about the development of Christianity in the Roman empire. Remind the students that there was a large degree of conflict between the Christian church and the Roman authorities. Have the

students make two columns on notebook paper where they will list Christian and Roman ideas. Play the movie scene which shows Marcellus, a Roman military officer on trial before the Roman emperor, Caligula. After watching the segment, ask students to list on the board conflicts they observed. They should be allowed to use their notes to do this. After all possibilities have been exhausted, have them examine their list, grouping similar items together and, finally, ask them to make a generalization about the conflict between the Christians and Romans.

Suggested Outcome

The Roman authorities reacted negatively to the growth of Christianity because they lacked an understanding of the Christian kingdom. Emperors during this time were also less than sane and contributed to the conflict with their own paranoia.

Evaluation Strategy

Teacher observation of listening and listing techniques.
Development of generalization about the relationship between Christians and Romans.

Notes for future use

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HISTORY AND THE ARTS
DEATH OF JULIUS CAESAR

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Title Marc Antony: Caesar's funeral oration
Curriculum Placement

District: 6.0

State: 5.01

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Goal(s)/Objective(s)

The students will develop a hypothesis about the necessity of awaying public opinion to further rule.

Rationale

After the untimely death of Julius Caesar, the stability of the Roman empire depended upon restoring order both within the palace and in the streets. Antony's oration at Julius Caesar's funeral best exemplifies this effort.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp.119-122.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.100-104.

Media/Art Form drama/play

Shakespeare, William. Julius Caesar. Available from a wide variety of sources.

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Teaching Strategy forming a hypothesis

Present the students with the problem: How could the Roman empire be stabilized after the assassination of Julius Caesar? Allow time for reading the scene in which Antony delivers his funeral oration. This may be done silently, or assign the parts to students and have them read it in front of the class. Discuss. List reasons for Antony's point of view. Consider other options.

Suggested Outcome

The Roman mob was a powerful force in Roman politics, one which the emperors felt they had to control if orderly rule was to continue. Mobs today sometimes take on the same importance as was evidenced by the unrest and riots in the 1960's.

.....

Evaluation Strategy

Have the students compare the "mob" of Rome with the student unrest in the 1960's. Did the authorities deal with the mob in same way? Why or why not.

A variety of writing topics may be generated from this assignment, depending on teacher and students.

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Notes for future use

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HISTORY AND THE ARTS
CHRISTIANITY AND NATIONALISM

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Title Religious conflict: Christ and the Zealots
Curriculum Placement

District: 6.0

State: 5.01

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Goal(s)/Objective(s)

Given information on the relationship between early Christians and the zealots, the students will form a hypothesis which develops the relationship between religious unrest and the fall of the Roman empire.

Rationale

The fall of the Roman empire resulted from a wide variety of problems, among which was the religious disunity caused by the development of Christianity. The rise of Christianity was so swift that other groups, such as the Zealots attempted to benefit from its rapid growth.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 132-138.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.126-131.

Media/Art Form drama/film/music

Webber, Andrew Lloyd and Rice, Tim. Jesus Christ Superstar. Robert Stigwood-David Land Productions.

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Teaching Strategy forming a hypothesis

Introduce the students to the problem of groups who wanted to "ride on the coat tails" of the Christian movement.

Distribute a handout of the words to the song "Christ and the Zealots".

Play the song and have the students follow the script as they

listen.

Discuss the details of the song. Why were the Zealots not in touch with Christ's teachings? What secret goals did the Zealots have.

Suggested Outcome

While many people followed the teachings of Jesus Christ, others saw him and his followers as an opportunity to break with the Roman government.

Evaluation Strategy

The students may want to read further on other groups that wanted to follow Christ for selfish reasons. This is also a good opportunity to have students interview their ministers on why Christianity was controversial and report back to the class.

Students may also want to view the entire rock-opera. The movie is widely available for rental and offers a good source for arts students.

Notes for future use

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HISTORY AND THE ARTS
WOMEN IN CHINA

=====

Title Role of women in ancient China
Curriculum Placement

District: 7.0

State: 5.01

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Goal(s)/Objective(s)

Given a poem written in ancient China, the students will make a hypothesis about the treatment/role of women in China.

Rationale

The role of women in ancient society has usually been in direct contrast to the role of women today. Students need to be aware of the changing attitudes towards women over the centuries.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 144-154.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston: Massachusetts, pp. 225-244.

Media/Art Form Poetry

"Woman", anonymous, 500 B.C. and

"Woman", Fu Hsuan, 287 A.D.

Miller, James E, O'Neal, Robert and McDonnell, Helen.
(1970). Scott Foresman and Company: Glenview, Illinois, pp. 17-18.

=====

Teaching Strategy forming a hypothesis

Distribute the handouts (see attached) of the two poems. Allow students time to read and find clues about the treatment of and/or role of women. Discuss each discovery. List on board. Have students form a

hypothesis based upon the evidence in the poem.

Suggested Outcome

In ancient China, women were thought of as little more than property and were treated poorly.

Evaluation Strategy

Teacher observation of discussion and development of hypothesis.

Teachers may also want to direct students to the library to find other poetry which reveals the role of women in ancient societies for comparison.

Notes for future use

Woman

A clever man builds a city,
A clever woman lays one low;
With all her qualifications, that clever woman
Is but an ill-omened bird.
A woman with a long tongue
Is a flight of steps leading to calamity;
For disorder does not come from heaven,
But is brought about by women.
Among those who cannot be trained or taught
Are women and eunuchs.

Anonymous (500 BC), translated from Chinese by H.A. Giles

Woman

How sad it is to be a woman !
Nothing on earth is held so cheap.
Boys stand leaning at the door
Like Gods fallen out of Heaven.
Their hearts brave the Four Oceans,
The wind and dust of a thousand miles.
No one is glad when a girl is born:
By her the family sets no store.
When she grows up, she hides in her room
Afraid to look a man in the face.
No one cries when she leaves her home--
Sudden as clouds when the rain stops.
She bows her head and composes her face,
Her teeth are pressed on her red lips:
She bows and kneels countless times.
She must humble herself even to the servants.
His love is distant as the stars in Heaven,
Yet the sunflower bends toward the son.
Their hearts more sundered than water and fire--
A hundred evils are heaped upon her.

Her face will follow the year's changes:
Her Lord will find new pleasures.
They that were once like substance and shadow
Are now as far as Hu from Ch'in.
Yet Hu and Ch'in shall sooner meet
Than those whose parting is like Ta'an and Ch'en.

Fu Hsuan (287 AD), translated from Chinese by Athur Waley.

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**HISTORY AND THE ARTS
RELIGION IN ANCIENT INDIA**

=====

Title Shiva: the destroyer

Curriculum Placement

District: 7.0

State: 3.01, 3.06

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Goal(s)/Objective(s)

Given a slide/picture of a sculptural representation of the Hindu god Shiva, the students will form a generalization about ancient Indian religion.

Rationale

Unlike the primarily Christian world today, the Hindu faith was founded upon the belief in three deities: Brahma, the creator; Vishnu the preserver; and Shiva, the destroyer. The sovereignty of Shiva as the final destroyer of the universe is vividly portrayed in the sculptural depiction of him. Students will be able to see the Hindu conception of the world and of the power of their religion, a religion that was destined to stagnate the society and come into conflict with others.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 146-148.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 230-232.

Media/Art Form sculpture

For this activity a good slide or enlarged picture of the sculpture of Shiva is needed. Slides are available for purchase from the National Gallery in Washington or from the Metropolitan Museum in New York. The Center for Humanities also has pictures/slides for sale.

Shiva is usually sculpted with a round "halo" effect, and that is the best piece for this lesson. For a clearer view of

the sculpture, check the background materials listed. Both the standard and advanced textbooks contain pictures of the sculpture.

For use in class an enlarged picture is recommended so that students may examine the various parts of the piece in detail.

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Teaching Strategy forming a hypothesis

Begin the lesson by placing the slide or picture of the sculpture on the screen or in clear view of all students. Have them list each part observed and list on the board. Have the students think about what each part represents. Finally, have them suggest a hypothesis about the nature of Hinduism based upon what they have observed.

Suggested Outcome

Shiva, the destroyer, was a god that had complete sovereignty or control over all parts of the world. Shiva could be a brutal revenging god and, so, had to be obeyed with complete supplication by everyone. This belief led the people into a type of submission to authorities (priests) and the caste system due to their fear of Shiva's revenge.

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Evaluation Strategy

Have the students look for information on the other deities and compare their importance to Shiva.

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Notes for future use

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**HISTORY AND THE ARTS
MEDIEVAL SOCIETY**

Title Life on a medieval manor
Curriculum Placement

District: 8.0

State: 3.05

Goal(s)/Objective(s)

Given a reading about life of a medieval manor, the students will form a hypothesis about why medieval people lived in such conditions without any attempt to change them.

Rationale

While the Medieval period has often been referred to as the "dark ages", little attention is given in history texts to the attributes which made it a period of little historical growth. This lesson is intended to give students a look at the "real" world of the middle ages rather than the fairy tale image normally depicted.

Content

Beers, Burton R. (1986). World History: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 165-218.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.137-190.

Media/Art Form literature

Fiacher, Vardis. (1960). My holy satan. Pyramid Books: New York, New York, pp.155-158.

Teaching Strategy forming a hypothesis

Distribute the reading. Explain that the article will provide another image of the Medieval period. Ask the students to underline or circle things they believed might have been changed by the lord of the manor.

Suggested Outcome

Medieval people were concerned only with daily satisfaction and saw no real reason to change their way of living since safety in Europe was not possible with invading barbarians on every border. Ignorance and lack of concern contributed to these conditions and helped the period to achieve a reputation as the "dark ages."

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Evaluation Strategy

Have the students bring in mythical stories such as Cinderella or Robin Hood. Compare the fairy tale image with the reading and decide which sounds more plausible.

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Notes for future use

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Most people in the area roundabout and the poorer people above all envied Baron Guillem, whose gay pennon fluttered from a lofty staff atop a castle tower; who lived in a big fortified castle with knights and squires to serve him; who had profited enormously and was still profiting from the Church's persecution and destruction of the most cultured and civilized group of people in southern France; who had broad acres and pasturelands, hay granaries, stacks of wheat, barley and oats, many storehouses, mills, cattle byres, slaughter and salting houses, gardens, hunting steeds and dogs, costly garments, and scents and foods and wines, and his own chapel, completely furnished, in which Mass was said every day. He spent his time in hawking and hunting, gluttony and drink and lechery.

But these people who saw the great walls of his castle and heard the neighing of his many horses and the baying of his many hounds and the clear call of his horns, these people did not know that the interior of his castle was dank, gloomy and depressing and its atmosphere more like a dungeon than a house of revelry; with dark and narrow halls and drafty rooms in wintertime; with chickens and small beasts running everywhere and with a sickening odor of human and beast filling it from cellars to attics. In this time there were no brilliant tapestries hung up to cover the ugly stone walls from which the mortar was crumbling; no deep carpeting on stone floors but only rushes and straw mats and a stinking depth of hay and straw and old dead plants and flowers in which there was a long accumulation of filth -- of excrement and vomit, of snot blown from noses and bones thrown to dogs, of chicken and dog droppings, of vermin and insects and old decay. The windows were only small holes unglazed, which were sometimes covered with wooden shutters or oiled paper but most commonly with nothing at all; the tables were of ordinary plank; and only a few of the stools and settes were upholstered and the upholstery on these were teeming with lice.

The poor people heard that his life was more sumptuous and magnificent than that of any Roman emperor. They did not know that the lords and ladies usually slept with moat and in the wintertime all their clothes on, on beds that lacked springs and at best had only a mattress stuffed with straw or wool. The bed of Baron Guillem and his wife, Elienor, was under a great canopy of heavy curtains set upon a platform. After Guillem retired, servants drew the heavy curtains together and he was a prisoner without a breath of fresh air, fighting the mosquitoes that bred by the millions in his foul moats and poured through the open windows; fighting vermin in a mass of bedding that was almost never cleaned or even hung outside to ventilate; scratching himself until he was raw and bleeding; cursing, tossing all night, until at the ringing of

the morning bells he arose for another day. Having been dressed by his servants, who had slept on straw pallets, he would walk across a floor recently strewn with lilies, mint, thyme, and roses, all now mixed with the offal of dogs, cats, chickens, and children.

Guillem was a glutton and as such had devoured almost every known food with the result that he had ruined his stomach and practically his whole alimentary tract, and now suffered from horrible cramps and bellyaches and excruciating vomiting, as well as from skin rashes and diseases and open sores that baffled his Jewish physician's primitive medical skill. People had a picture of him as a glutton drinking huge quantities of rare wines and engorging tableloads of sausages and venison and beef and boar and stag and pottages and sauces and sweetmeats; and it was true that in his time he had been able to drink or eat almost any man under the table. But, now he was sick from too many rich sauces, too many strong spices. Because there was no way to keep meat fresh, Guillem like other nobles often ate it when it was half-decayed, trying to hide its nauseating flavor and make it more palatable by drenching it with strong sauces and highly seasoned gravies; and many a time Guillem had bent double and discharged the contents of his outraged stomach into the depths of the filth that covered his dining floor. Many a time he had hoped to God that he might die.

It was told among the common people that he not only had lackeys everywhere to applaud his feasts or his efforts to make music with the gigue and the gittern but that beautiful women also waited on him adoringly, washing his tired feet and digging wax out of his ears and lice out of his hair; but Elienor had never been that kind of wife. She despised the fat, round-gutted glutton and hoped he would die. It is true that when he gave a big supper the guests smacked loudly over roast crane or stag-in-sauce and dripping puddings and loudly applauded his boasting or his singing; but they despised him too.

He itched intolerably even when singing or boasting, for under the sheets of iron he wore when boar-hunting or jousting he had a thick, heavy stuffing of cloth sewn, to keep his flesh from chafing, but in the heat and sweat his flesh became red and raw and swollen and tortured him day and night.

Hillel, a Jew, who had been Guillem's physician for years, knew the story of these idle rich for he had been at the feasting and drinking and had seen the pathetic buffoonery and heard the loud boasting. He had seen the skin diseases under the velvets and silks. He did not think that Guillem had ever taken a bath and he would not have bet a sou on Elienor. This high born life amused Hillel, a fastidious

man who bathed regularly and put on a clean garment before sitting to his studies.

The baron had a round moon of a face, heavy lips, a short beard but no mustache, silken brown hair, and dark grey eyes in which the only or at least habitual emotion was cruelty. One day his steed had gotten frightened and had thrown him off and in dreadful wrath he had hacked the beast to death with his weapons. He thought no more of running over a peasant child than spearing a boar. He was lord of his manor and the only power on earth that he was afraid of was the church in Rome. And he was not much afraid of that.

This was the life of the rich. For the poor it was worse. The serfs were literally chained to the soil for generation from generation. If they survived their childhood, they could look forward to toiling from daylight to dark in the baron's fields, owning one ragged garment of sackcloth and existing on a diet of barley gruel and bread made with flour and plaster, sleeping on a stinking bedmat infested with lice and roaches and living amongst rats and all manner of vermin. A man who reached his thirtieth birthday was considered old.

Fischer, Vardis. (1960). My holy satan. Pyramid Books: New York, New York, pp.155-158.

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**HISTORY AND THE ARTS
MEDIEVAL SOCIETY**

=====

Title Social Structure in Medieval Europe

Curriculum Placement

District: 8.0

State: 3.05

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Goal(s)/Objective(s)

After viewing a film, the students will form a generalization about the feudal social structure.

Rationale

The social structure of medieval Europe consisted of the upper class (lords, vassals, etc.) and the lower classes of peasants, most of whom were bound to the lord's land as serfs. For the lower classes life was even more intolerable than the filthy conditions of the lords, who treated the peasants as animals.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 165-218.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 137-190.

Media/Art Form drama/film

Becket. Paramount Productions, Hal Wallis Director.

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Teaching Strategy forming a generalization

In this activity begin by reviewing the conditions of the upper class during the middle ages. After a brief review show the first fifteen minutes of the film, Becket. The particular scene desired shows Becket and the king Henry II on a hunt. A sudden storm forces them to seek refuge in the hut of a peasant. The dialogue between the king, Becket and the peasants may be typed and handed out to the students if

desired. Discussion should follow, with the students listing all examples of the king's behavior, Becket's reaction and the departure of king and vassal.

Suggested Outcome

Peasants in feudal Europe were treated as little more than animals by the lords and vassals.

Evaluation Strategy

Teacher observation of student reaction and the generalizations formed.

Students may also want to schedule time to see the remainder of the film which is a fairly accurate depiction of feudal Europe.

Notes for future use

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HISTORY AND THE ARTS
BLACK PLAGUE

=====

Title The Black Plague
Curriculum Placement

District: 8.0

State: 3.05

=====

Goal(s)/Objective(s)

After reading an account of the Black Plague, students will form a generalization which shows similarities between the medieval epidemic and modern epidemics.

Rationale

The Black Plague was an incurable disease, transmitted by insects through the blood which annihilated nearly two thirds of the population of Europe. Because of fear, panic and a refusal to seek immediate solutions, Europe was devastated. Students may see links between the spread of the plague and modern epidemics, such as aids.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 165-218.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 137-190.

Media/Art Form literature

Prescott, Orville. (1970). History and literature. Harper and Row: New York, New York, pp.107-111.

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Teaching Strategy forming a generalization

Distribute the reading and allow time for students to read. Open discussion by asking for a description of what the plague was. Define for students. Explain how it was transmitted. Ask students to find specific examples of how the people reacted to the plague. Write these on the board. After all possibilities are exhausted, ask students to relate

the information to a modern day epidemic. List how people reacted. Finally ask students to form a generalization about the control of epidemics.

Suggested Outcome

In history, many plagues have occurred which have resulted in the loss of many lives. In most cases, people have reacted out of fear rather than rationally seeking an answer which might have saved them.

Evaluation Strategy

Have the students bring in articles about the AIDS epidemic and tell how that epidemic is similar to the plague of the 13th century.

Notes for future use

What is certain is that the disease was carried into Europe at the end of 1347 or beginning of 1348 by Genoese ships trading with the Black Sea. No one knew of its cause or even its nature, but it is now believed to have been the bubonic plague - a flea borne epidemic of the black rat which had invaded Europe from Asia at the time of the Crusades and with which the wooden trading ships of the day were heavily infested. By the time vessels that called in the Crimea reached the Bosphorus and Mediterranean the plague was raging among their crews, and every port at which they touched became infected. It struck so suddenly that at first no one had time to escape; at Constantinople the Byzantine emperor's heir was among its victims. The symptoms were a gangrenous inflammation of the lungs, vomiting and spitting blood, vilely infected breath and the appearance, on the second day, of hard black buboes in the arm pits and groin which were almost always the heralds of death. Few who caught the disease in its first onslaught outlived the third day.

By the end of January 1348, the plague was raging in all the great ports of southern Europe, including Venice, Genoa, Marseilles and Barcelona. In the Mediterranean ships were found drifting with every member of the crew dead. One after another, despite frantic efforts to isolate themselves, the Italian cities went down before the pestilence. Terrifying stories circulated of its supernatural origin; of how "in the east, hard by Greater India, fire and stinking smoke had burned up all the cities" and how "between Cathay and Persia there had rained a vast rain of fire, falling in flakes like snow and burring up mountains and plains with men and women", and accompanied by a sinister black cloud that "whosoever beheld died within the space of half a day." Thence, borne by "a foul blast of wind from the south", the infection had invaded Europe.

In the spring, having made Venice and Genoa cities of the dead, the plague reached Florence. In the introduction to his Decameron, Boccaccio left a first hand picture of its horrors: the helplessness of the doctors, the stench of the sick, the cautious shutting themselves up in their houses until the infection crept in and the reckless drinking in taverns day and night, the multitude of corpses lying uncovered before every church and the pits into which the dead were packed in layers. The poor perished in streets or among the crops, the swine that rooted in the deserted streets dropped dead as they nosed the bundles of rags stripped from the plague stricken, and swarms of oxen, sheep and goats - "and even dogs, those most faithful friends to men" - wandered untended through the fields. The dying were abandoned, the dead were dragged out of the houses and stacked by the road side, the houses of those who have fled were left open to all, "the reverend authority of the laws

divine and human, being almost wholly ruined and dissolved". It was the same everywhere: in Siena, in Piacenza, in Parma, in Rimini, where the chronicler, Agnolo di Tura, carried with his own hand his five little sons to the grave.

While the plague was devastating Italy, it spread in widening circles from the Mediterranean eastwards into Iatria and Hungary and over the Alps into Bavaria, westwards across Spain where it struck down the Queen of Aragon and, later, the King of Castile, and northwards from Marseilles up the Rhone. It broke out in the convent of the Carmelite friars at Avignon before anyone ever realized what it was, slaying Laura, the adored of the poet Petrarch, and the abbot of the great Canterbury monastery of St. Augustine's who was visiting the "curia" at the time. "When anyone who is infected by it dies", wrote a Flemish canon from the city, "all who see him in his sickness or visit him or even carry him to the grave, quickly follow him there. The sick are served by their kinsfolk as dogs would be; food is put near the bed for them to eat and drink after which they all fly...Nor do priests hear confessions or give the sacraments." "Charity was dead", reported the pope's physician, who himself caught the disease and was one of the few to recover. "Even the doctors do not dare to visit the sick. As for me, to avoid infamy, I did not dare absent myself but still I was in continual fear." The pope, himself, ordering corpses to be dissected to find the cause of the disease, fled to his country seat near Venice, where he shut himself up in a single room, keeping fires constantly burning to stifle the infection and giving access to no one.

All that summer of 1348 the Black Death was drawing nearer to England. In the spring it reached Gascony where it struck down King Edward's youngest daughter, the Princess Jean, who was on her way to Spain to marry the heir of Castile. Soon afterwards it broke out in Paris where vast multitudes died, including the queens of France and Navarre. By July, creeping north through Poitou and Brittany and round the coasts, it was in Normandy, where "it came to such a pass that no one could be found to carry the corpses to the tomb. People said that the end of the world had come." All the while clouds and continuous rain poured down on England and, towards the end of the month as men watched the ports, Archbishop Zouche of York wrote to his deputy ordering processions and litanies to be held in all parish churches twice a week "for the stay of pestilence and infection". Only by prayers, he declared, could the scourge be turned away.

...But though the Bishop of Bath and Wells, equally apprehensive, ordered processions and stations in all his churches to "protect the people from the pestilence which had come from the East into neighboring kingdoms" life in

England that summer seems to have gone on very much as usual. In the days when news traveled only by word of mouth and was carried from village to village along the grass roadways by friars and pedlars, the people of an isolated northern island can have heard little of the fate that had befallen their fellow Christians beyond the channel. Absorbed in their local affairs, they were more concerned about the weather, the ruin of their crops and the murrain that had broken out among their sheep and cattle. Even the king, who must have been fully aware of the danger, seemed obsessed with his magnificent building projects for housing the college of his new Order of the Garter. On August 6th, he issued orders for the conversion of St. Edward the Confessor's chapel, Windsor, into one "of befitting splendor" and for the provision of accommodation of the additional canons and twenty-four "helpless and indigent knights whom he and his companions were to present on the next St. George's day "in honor of Almighty God and of his mother Mary the glorious Virgin and of St. George the Martyr."

It may have been on that very day that, despite every precaution by the port authorities, the plague crossed the Channel. Some time that August it broke out in the little Dorset coast town of Melcombe Regis, now Weymouth, "depriving it almost of inhabitants". Within a few weeks it reached Bristol, "the living were scarce able to bury the dead", and the "men of Gloucester would not suffer the Bristol men to have access to them." But no constable's guard could stop the swift running rats from infected one another, or their parasites from deserting their putrescent bodies for living men and women. Nor had anyone any idea what caused the mortality: the pallor, the sudden shivering and retching, the dreadful scarlet blotches and black boils - "God's tokens" -- the delirium and unbearable agony that came without warning and carried off its victims in a few hours.

The plague reached London at the beginning of November - "about the feast of All Hallows." It took the great financier Sir Thomas Pulteney - four times mayor and builder of the parish church of Little All Hallows, Thames Street - the Princess Joan of Kent's uncle, Lord Wake of Liddell, four wardens of the Goldsmith's Company, and the abbot and twenty six monks of Westminster. The adjoining hospital of St. James's was left without inmates, all the brethren and sisters perishing; perhaps, like the brave nuns of the Hotel Dieu at Paris "tending the sick with all sweetness and humility, putting all fear behind their backs"... "The Cemeteries", a chronicler wrote, "were not big enough and fields had to be set aside for the burying of the dead...Men and women bore their own offspring on their shoulders to the church and cast them into the common pit, from which there proceeded so great

a stench that hardly anyone dared to cross."

Prescott, Orville. (1970). History and literature. Harper and Row: New York, New York, pp. 107-111.

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HISTORY AND THE ARTS
BYZANTINE EMPIRE

=====

Title Byzantine architecture
Curriculum Placement

District: 9.0

State: 1.03,1.05,2.01,3.02,3.06.

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Goal(s)/Objective(s)

After examining examples of Byzantine architecture, the students will form a hypothesis about the style, building materials and decoration and why it might have been unique to the Byzantines.

Rationale

The capital of the Byzantine empire, Constantinople, lay at the crossroads of Europe and Asia. Because of its location, both western and eastern styles of art were infused into a distinct architectural style. In addition, its location resulted in frequent attacks from invading tribes and the bulky, obviously defensive building style provided both structural longevity and bulwarks of defense. In this lesson the students will see how the geographical location of a civilization are reflected by its art and architecture.

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Content

Beers, Burton F. (1986) World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 222-237.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 201-224.

Media/Art Form architecture

Various pictures of Byzantine buildings, in particular the Hagia Sophia. Also, interior shots of mosaics and other types of decoration.

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Teaching Strategy forming a hypothesis

As the students enter the room have four tables ready and assign students to one of the four. At each table, provide a selection of pictures of Byzantine architecture and Gothic style architecture from Western Europe. Ask the students to examine them and to group them in any way they see fit. While a variety of groupings are plausible, look for and guide the students toward a separation of western architectural styles and eastern styles.

Have the students locate the Byzantine empire on the map. Discuss reasons why the architecture from Constantinople looks so different than that of western areas.

Suggested Outcome

Because Constantinople lay in the crossroads of trade, many styles of art and architecture influenced the culture.

Because Constantinople was constantly in the path of invading tribes (Goths, Visigoths, etc.), their buildings, both secular and religious, were built solidly enough to act as a fortress if necessary.

The two generalizations listed about represent the main ideas of the lesson. Students may find others, and should be allowed to table them as time allows and as is appropriate.

Evaluation Strategy

Have the students seek out the floor plans of the Hagia Sophia and compare them with the cathedral of Notre Dame and report back to the class.

Notes for future use

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HISTORY AND THE ARTS
THE RENAISSANCE MAN

=====

Title The Renaissance Man
Curriculum Placement

District: 10.0

State: 1.04, 1.05, 2.01, 3.01, 6.02, 6.03, 7.01,
7.02, 8.01, 8.02

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Goal(s)/Objective(s)

The students will develop the concept of the "Renaissance Man" by examining the notebooks of Leonardo da Vinci and listing the various aspects of his career which resulted in his reputation as a "Renaissance Man".

Rationale

The abrupt change from religious to secular concerns and the growth of scholasticism and humanism resulted in the development of the "Renaissance man." While no specific definition exists of these men, we do know that da Vinci is considered to be the epitome of a "Renaissance man". Students should be able to examine his work and define the concept "Renaissance man" from their own observations.

The teacher should be ready to point out that the act of observing and collecting data as they are doing in this lesson would qualify them all as "Renaissance men."

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 280-296.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 325-336.

Media/Art Form painting, sculpture, architecture

The teacher should utilize copies of as much material as possible on da Vinci. The Center for the Humanities has excellent material on slides and on filmstrip. Libraries carry a wide variety of books which contain segments of da Vinci's notebooks. Most of his paintings are available from

the National Gallery in Washington on slides.

Teaching Strategy concept attainment

As the students enter the room have tables arranged in four corners and set up as "learning centers." For example, in one corner, have slides ready for the students to show to a small group; at another table, have copies of pages from his notebooks which show inventions; at another table have a filmstrip about his life ready to view.

Students are to take paper and pencil with them as they go from table to table gathering information which might lead to a definition of a "Renaissance man." Allow free movement from area to area.

At the end of the exploration time, ask students to come together and list the attributes of a Renaissance man.

From the attributes, have the students arrive at a definition of a Renaissance man.

Suggested Outcome

A Renaissance man was a person who was curious about the nature of the world and who spent time observing, gathering data and applying what he had observed to the world around him.

Evaluation Strategy

Have the students go to the library and find an example of another Renaissance man and compare that man to da Vinci.

Notes for future use

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HISTORY AND THE ARTS

RENAISSANCE ART

=====

Title Renaissance Art: a reflection of society

Curriculum Placement

District: 10.0

State: 1.04, 1.05, 2.01, 3.01, 6.02, 6.03,
7.01, 7.02, 8.01, 8.02

=====

Goal(s)/Objective(s)

After examining pictures/slides of Renaissance art, students will form a generalization about society during the Renaissance as opposed to society in Medieval times.

Rationale

During the Renaissance, the interests and goals of European society shifted. The fascination with religion which dominated Medieval art was supplanted by paintings and literature which breached the topic of human characteristics and activities. Students can best see the change in interests by looking at representative art from both periods, comparing and contrasting the characteristics and forming a generalization about the changes in society during the Renaissance.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 280-296.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 325-336.

Media/Art Form paintings, sculpture, architecture

This lesson will require the use of numerous pictures, slides, and filmstrips which show good examples of both Medieval and Renaissance. Major artists should be included: da Vinci, Michelangelo, Raphael, etc. Slides are readily available from the National Gallery of Art in Washington, D.C., the Metropolitan Museum of Art in New York, and from the Center for the Humanities in New York. School and public libraries may also serve as a resource for acquiring adequate

materials.

.....

Teaching Strategy forming a generalization

Mix the photographs of Medieval and Renaissance art and divide them equally in small groups. As the students enter the room, have them select seats in small groups and give them the pictures to examine and discuss.

Ask them to group them by subject matter. Once grouped have them identify the groups. The students will find that they have two groups, one of "religious works" and another of "secular works". Allow the students time to locate in their text or resource materials what the pictures are and when they were produced.

As they see that the majority of religious works were done during the Medieval period and a majority of secular works were done during the Renaissance, ask them to write a generalization which supports that idea.

Suggested Outcome

During the Medieval period people were afraid of dying at the hands of invading tribe and, so, their art centered on God and heaven as a reassurance.

During the Renaissance period people were more in control of their every day lives and more interested in the world around them and so their art reflects their examination and curiosity of the world.

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Evaluation Strategy

Collect the generalizations and provide feedback to each student on the depth of understanding demonstrated.

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Notes for future use

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HISTORY AND THE ARTS
THE FRENCH REVOLUTION

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Title Death of Marat
Curriculum Placement

District: 11.0

State: 2.01, 2.02, 3.01, 3.02

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Goal(s)/Objective(s)

After studying a painting, "Death of Marat" by Jacques Louis David, the students will form a hypothesis about the reason for the death of the subject.

Rationale

The French Revolution was begun by hungry peasants, soon turned into a revolution of the middle class and was run by several clever men who all fell by the hands of their friends. Men like Marat, Danton and Robespierre were vicious in their assassinations, even in assassinating each other. Students will learn much about revolutionaries from this lesson.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 376-391.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston: Massachusetts, pp. 441-452.

Media/Art Form painting

"The Death of Marat" by Jacques Louis David. A slide would be best for this activity. The slide can be purchased from the National Gallery of Art in Washington, D. C. or from the Center for the Humanities in New York.

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Teaching Strategy forming a hypothesis

Place the slide on the screen. Allow time for the students to study the work carefully. Have them look for all details and list on the board. After study time ask: Who is this man?

Have the students ask questions and respond with yes or no answers. As correct assumptions are reached, list on the board. Also ask, what happened to this man and why. Continue with the questions until the outcome is reached.

Suggested Outcome

Marat was murdered by someone who objected to his role in the French revolution. Indeed, we know that Marat was stabbed by a woman who was convinced to do so as he sat in his bath. It is apparent that he had a painful skin disease that was eased by sitting in tepid water....thus the reason for the towel draped around the tub and the writing board.

Evaluation Strategy

Have students find out what happened to other leaders of the French Revolution and bring the information to the class. Was their fate any better than Marat's ? What does that suggest about those who begin revolutions?

Notes for future use

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**HISTORY AND THE ARTS
THE FRENCH REVOLUTION**

=====

Title Men and women of the French Revolution
Curriculum Placement

District: 11.0

State: 2.01, 2.02, 3.01, 3.02

=====

Goal(s)/Objective(s)

After examining slides of the events of the French Revolution of 1789, the students will form a generalization about the type of men and women who participated in the revolution.

Rationale

While the French Revolution of 1789 was begun by hungry peasant men and women, its victims crossed every social class and status. By examining various paintings and drawings, the students will be able to see that the revolution did not stop for money or status.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 376-391.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 441-452.

Media/Art Form painting

A wide variety of art which portrays the events of the revolution is available on slides from the National Gallery of Art in Washington, D.C. or from the Center for Humanities in New York. For this lesson, choose many scenes of the guillotine at work: particularly those of peasants and kings being executed together.

=====

Teaching Strategy forming a generalization
Show the students a series of slides on the topic. Have them

examine the people in each piece. Try to determine what their rank was. List on the board the people in each slide. When all slides have been viewed and discussed, ask the students who was fighting who in this revolution and who was in charge. During the Reign of Terror this decision may be difficult and debate may occur. Be sure to make the students come to a conclusion.

Suggested Outcome

The French Revolution of 1789 was begun by peasants, but eventually power hungry leaders seized the opportunity to eliminate all opposition.

Evaluation Strategy

Have the students write an essay on the topic: Does anyone really win a national revolution?

Notes for future use

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HISTORY AND THE ARTS
THE AGE OF REVOLUTIONS

=====

Title The third of May, 1808.

Curriculum Placement

District: 11.0

State: 2.01, 2.02, 3.01, 3.02.

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Goal(s)/Objective(s)

After examining a picture, the students will form a hypothesis about what is happening and why.

Rationale

The revolution of 1808 marked by numerous executions of the lower classes. This picture depicts the fear which spread as the army eliminated masses of people.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 376-391.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 441-452.

Media/Art Form painting

Francisco Goya, "Third of May, 1808"

=====

Teaching Strategy forming a hypothesis

Show the slide to the class. Allow time for them to examine and discuss the work. List its attributes on the board. Have the students ask questions and provide them with yes or no answers. List assumptions they suggest on the board. Finally, have the students reach a conclusion by forming a hypothesis.

Suggested Outcome

The revolution of 1808 was a time when many people, even the peasants who had begun the revolution were executed.

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Evaluation Strategy

Have the students look for other works by Goya which depict something about the revolutions at the beginning of the nineteenth century.

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Notes for future use

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HISTORY AND THE ARTS
MEDICINE DURING THE ENLIGHTENMENT

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Title Enlightenment: medicine
Curriculum Placement

District: 11.0

State: 2.01, 2.02, 3.01, 3.02

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Goal(s)/Objective(s)

After examining a picture, the students will form a hypothesis about what it represents.

Rationale

During the period normally called the Enlightenment, new methods of practicing medicine brought about a revolution in that field. This picture/slide assignment will vividly portray the methods of examining patients and of learning the art of medicine.

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Content

Beers, Burton F. (1986), World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 348-355.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin: Boston, Massachusetts, pp. 401-415.

Media/Art Form painting

Thomas Eakins, "The Gross Clinic"

Available in slide form from the National Gallery in Washington, D.C. or the Center for the Humanities in White Plains, New York

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Teaching Strategy forming a hypothesis

Place the slide on the screen and allow time for the students to study and discuss. Have them ask questions which can be answered yes or no until the correct assumptions are reached.

Suggested Outcome

While the changes that occurred in medicine at the time seemed revolutionary, the methods of treating the ill were barbaric compared to modern techniques.

Evaluation Strategy

Have the students locate Thorwald, Jurgen. (1957). The century of the surgeon. Bantam Books, New York. They may want to read and comment on this piece in class.

Notes for future use

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HISTORY AND THE ARTS
EXPLORATION OF THE WORLD

=====

Title Exploring and claiming new worlds
Curriculum Placement

District: 11.0

State: 2.01, 2.02, 3.01, 3.02.

=====

Goal(s)/Objective(s)

After viewing a videotape and reading a poem, students will form a generalization about the motives of explorers.

Rationale

While the type of ship may have changed, the motives of explorers have not. Students need to examine the reasons for seeking new frontiers in an age of space exploration.

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Content

Beers, Burton F. (1986). World History: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 302-318.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin: Boston, Massachusetts, pp. 345-362.

Media/Art Form poetry, film
Joaquin Miller, "Columbus"
NASA, "The Eagle Has Landed"

Material from the National Aeronautics and Space Administration is available from the Educators Library at Cape Kennedy Space Center, Cocoa Beach, Florida. Both videotape and slides are available at no charge. Teachers who wish to use this resource must make an appointment and bring their own film. All material is public domain and may be used and copied freely.

=====

Teaching Strategy forming a generalization

Begin the lesson with the poem. Read together or have a

student who enjoys dramatic presentations to read it. This might be arranged a day in advance for the best effect. Discuss the voyage of Columbus. Why did he go? Where did he go? Did it take only one trip? What did he find of value? It may be particularly important here to point out that he discovered no vast deposits of gold or jewels, yet still he wanted to go back. Why?

Show the videotape of the Apollo moon landing and exploration. Ask the students the same questions about that mission.

Have the students form a generalization about explorers and why they explore. Note that they have much in common whether in 1492 or 1986.

Suggested Outcome

People have an insatiable curiosity for the unknown and so have sought to unlock the secrets of the frontiers that are unknown to them. In Columbus time the frontier was across the Atlantic Ocean; today it is beyond the stars.

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Evaluation Strategy

Have the students find out about the Voyager space probe and report on its successes to the class.

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Notes for future use

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Columbus
by Joaquin Miller

Behind him lay the gray Azores,
 Behind him the gates of Hercules;
Before him not the ghost of shores,
 Before him lay only shoreless seas.
The good mate said: Now, must we pray,
 For lo! the very stars are gone.
Speak admiral, what, what shall I say?"
 "Why say, sail on! sail on! and on!"

"My men grew mutinous day by day;
 My men grew ghastly wan and weak."
The stout mate thought of home; a spray
 of salt wave washed his swarthy cheek.
"What shall I say, brave admiral say,
 If we site naught but seas at dawn?"
"Why, you shall say at break of day,
 Sail on! sail on! sail on! and on!"

They sailed and sailed as winds might blow,
 Until at last the blanched mate said
"Why now not even God would know
 Should I and all my men fall dead.
These very winds forget their way,
 For God from these dread seas is gone.
"Now speak, brave admiral, speak and say--"
 He said, "sail on! sail on! and on!"

They sailed. They sailed. Then spoke the mate:
 "This mad sea shows its teeth tonight,
He curls his lip, he lies in wait,
 with lifted teeth, as if to bite!
Brave Admiral, say but one good word,
 what shall we do when hope is gone?"
The words leapt as a leaping sword,
 "Sail on! sail on! and on!"

Then pale and worn, he kept his deck,
 And peered through darkness.. Ah that night
Of all dark nights! And then a speck--
 A light! A light! A light!
It grew, a starlit flag unfurled!
 It grew to be time's burst of dawn:
He gained a world: He gave that world
 Its grandest lesson: "On, and on!"

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HISTORY AND THE ARTS INDUSTRIALISM

=====

Title Industrialism in the cities
Curriculum Placement

District: 12.0

State: 1.05, 2.02, 3.01, 3.05, 7.04, 7.05.

=====

Goal(s)/Objective(s)

After examining a series of etchings from the era of the Industrial Revolution, the students will form a generalization about the impact of industry on the major cities of the world.

Rationale

The Industrial Revolution which occurred at the turn of the century brought jobs for many people, but did not improve the lives of these workers. In fact, overcrowded cities and under paid workers resulted in tremendous problems for governments. Students need to examine the reality of big business operating in uncontrolled environments.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp.410-425.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 521-538.

Media/Art Form paintings and etchings

For this activity use a variety of etchings and paintings of industrial cities, factories and workers. There is a wide variety of these etchings available and slides may be purchased from the National Gallery in Washington, D.C., the Metropolitan Museum in New York city and the Center for the Humanities in White Plains, New York. In lieu of slide purchases, adopted texts listed above have several in the chapter cited.

Particularly good examples include Vincent Van Gogh, "Factories in Clichy"; Gustave Dore "Over London" and "London

Streets"; and George Joy, "London Bus". The teacher should select pictures that include elements of the Industrial Revolution, people and environment for the best outcome.

.....

Teaching Strategy forming a generalization
Place the picture or slide on the screen for students to examine. Begin by having the students list the things they see in the picture. Discuss the people. Ask students to comment on whether or not they seem happy. After examining several picture such as the ones suggested, have students look at the list of features of each one and find similarities. Answers might include dirty smoke, crowded conditions etc. After they have identified the common characteristics, ask them to sum up what they have seen in a generalization.

Suggested Outcome
While the beginnings of industry created jobs, it also created many problems like overcrowding and pollution in the cities.

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Evaluation Strategy
Ask the students to consider what could have been done to prevent the conditions brought about by industrialization. Have them bring in suggestions for the next day. Read and give feedback to the suggestions.

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Notes for future use

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HISTORY AND THE ARTS
IMPERIALISM

=====

Title Imperialism: the White Man's Burden
Curriculum Placement

District: 13.0

State: 1.05, 3.01, 7.04

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Goal(s)/Objective(s)

After reading a poem, the students will define the concept "imperialism" and list its attributes.

Rationale

At the turn of the twentieth century, the United States and many European nations set out to conquer what they called the "uncivilized world." Students must define the concept of imperialism and realize that it involves people in conflict with other people and extreme national pride.

=====

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 488-502.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 549-598.

Media/Art Form literature

Kipling, Rudyard. "The White Man's Burden."

=====

Teaching Strategy concept attainment

Write the concept on the board. Distribute the poem. Allow time for silent reading, then ask for volunteers to read each stanza aloud. Students who enjoy drama will enjoy this opportunity. Ask the students what is happening in the poem. Have them list all verses which give them clues about the nature of imperialism. After discussion, have students suggest a definition for imperialism. Continue with student input until a workable definition is achieved.

Suggested Outcome

Imperialism: the aggressive seizing of territory owned or inhabited by a group or groups of people with their own distinct culture.

It is important to point out that every nation has been involved in imperialism, including the United States.

=====

Evaluation Strategy

Have students skim their history textbook and list nations that have invaded and conquered other nations. Begin with ancient civilizations and continue to present day. Let the students share their lists with the class. Have the class comment on the fairness of imperialism.

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Notes for future use

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The White Man's Burden

Take up the White Man's burden --
Send forth the best ye breed--
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness
On fluttered folk and wild--
Your new-caught, sullen peoples,
Half devil and half child.

Take up the White Man's burden--
In patience to abide,
To veil the threat of terror
And check the show of pride;
By open speech and simple,
And hundred times made plain.
To seek another's profit,
And work another's gain.

Take up the White Man's burden--
The savage wars of peace--
Fill full the mouth of Famine
and bid the sickness cease;
And when your goal is nearest
The end for others sought,
Watch Sloth and heathen Folly
Bring all you hope to nought.

Take up the White Man's burden--
No tawdry rule of kings,
But toil of serf and sweeper--
The tale of common things.
The ports ye shall not enter,
The roads ye shall not tread,
Go make them with your living,
And mark them with your dead!

Take up the White Man's burden--
And reap his old reward:
The blame of those ye better
The hate of those ye guard--
The cry of hosts ye humour
(Ah, slowly!) toward the light!--
"Why brought ye us from bondage,
Our loved Egyptian night?"

Take up the White Man's burden--
 Ye dare not stoop to less--
Nor call too loud on Freedom
 To cloak your weariness;
By all ye cry or whisper,
 By all ye leave or do,
The silent, sullen peoples
 Shall weigh your Gods and you.

Take up the White Man's Burden--
 Have done with childish days--
The lightly proffered laurel,
 The easy, ungrudged praise.
Come now, to search your manhood
 Through all the thankless years,
Cold-edged with dear-bought wisdom,
 The judgement of your peers!

Beecroft, John. (1956). Kipling: a selection of his stories and poem. Doubleday: Garden City, New York, pp. 444-445.

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HISTORY AND THE ARTS
WORLD WAR

=====

Title Emotions of war
Curriculum Placement

District: 14.0

State: 4.01, 5.02, 7.04, 9.01, 10.01

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Goal(s)/Objective(s)

After examining a painting the students will relate the artist's feelings on war.

Rationale

While World War I and II seem a distant set of events to students today, the feelings that human beings have about war are the same. By examining a painting of the times, students will be able to relate their own feelings about war, as well as those of the artist.

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Content

Beers, Burton F. (1986). World history: patterns of civilizations. Prentice Hall: Englewood Cliffs, New Jersey, pp. 544-623.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp.637-710.

Media/Art Form painting

Picasso, Pablo. "Guernica".

The painting appears in many texts and may be purchased in slide form from the National Gallery of Art in Washington, D. C.

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Teaching Strategy developing empathy

Display the painting for the students to study. Ask them "what do you see?" List all of the details on the board as the students identify them. Ask them "what do the subjects feel like?" Ask them "why do you think they feel as they do?" Conclude the questioning with "have you ever felt this way?" and finally, "Why did you feel this way?" Generalizations may

be reached after the questioning period is over. Have available the background material on "Guernica" which was painted at the beginning of World War II.

Suggested Outcome

"Guernica" is a picture which shows people in terror as war approaches. Students will develop an understanding of why war evokes a feeling of terror, and of how people in Europe must have felt at the beginning of World War II.

Evaluation Strategy

Have the students interview grandparents, great aunts and uncles, neighbors or friends. Ask them how they felt at the beginning of World War II. Report to the class.

An alternate strategy may be to have students locate other pieces of art that reflect man's feelings during war.

Notes for future use

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HISTORY AND THE ARTS
WORLD WAR

=====

Title War and the soldier
Curriculum Placement

District: 14.0

State: 4.01, 5.02, 7.04, 9.01, 10.01

=====

Goal(s)/Objective(s)

After reading a poem, students will explain the feelings of the soldier on war and death.

Rationale

The feelings of those who fought in war are often ignored in the study of war. The poem to be used in this activity will allow the students an opportunity to empathize with those fighting in war.

=====

Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 544-623.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 637-710.

Media/Art Form literature

Jarrell, Randall. "Death of a Ball Turret Gunner".

=====

Teaching Strategy developing empathy

Distribute the poem and have the students read silently. After a short time, ask a student to read it aloud. Ask the students: "what does the soldier do?"; "how does he feel about his job?"; "How do you feel about him and his job?" and finally, "Does the job of the soldier seem exciting to you?" At each level, extend the questioning as student response allows.

Suggested Outcome

The job of the soldier in Europe during World War II was a

thankless one. They often felt unappreciated and as if they were giving their lives for nothing.

Evaluation Strategy

Have the students invite World War II veterans to class for a discussion on how they felt during battle during World War II.

Notes for future use

The Death
of the Ball Turret Gunner

by: Randall Jarrell

From my mother's sleep I fell into the State,
And I hunched in its belly till my wet fur froze.
Six miles from earth, loosed from its dream of life,
I woke to black flak and the nightmare fighters.
When I died they washed me out of the turret with a hose.

Morris, Alton C. (1964). College english: the first year.
Harcourt, Brace and World: New York, New York, p. 662.

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HISTORY AND THE ARTS
COMMAND VS. MARKET ECONOMY

=====

Title Free market versus command economy

Curriculum Placement

District: 15.0

State: 8.01, 8.02, 9.01, 9.02

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Goal(s)/Objective(s)

Given a scene for a dramatic presentation, the students will examine the information presented and form a generalization about the difference between a free market and a command economy.

Rationale

The state of Florida requires by law that all students examine the communist system of government/economics and learn of the fallacies and false doctrines of communism. In this lesson, the students will see life in a command versus a market economy.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 722-730.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 813-827.

Media/Art Form drama/film

"Moscow on the Hudson" starring Robin Williams. For this lesson, use two clips: (1) the scene at the beginning of the movie which depicts Williams trying to find out what Russian citizens are standing in line for - chickens or toilet paper? and (2) the scene in New York after Williams has defected which depicts the Russian citizen in an American supermarket.

=====

Teaching Strategy developing concepts

This lesson will develop two concepts: command economies and

market economies. Show the two clips. Ask students to list the features of the command economy as shown in the first scene. Ask them to list the features of a market economy as shown in the second scene. In developing these two concepts ask them to analyze how Williams reacts to the American situation and why. Finally, have the students make a generalization about the two economies.

Suggested Outcome

Goods and services in a command economy are limited to those authorized by the state and they are often not what the people need. A market economy provides goods and services to consumers based on their willingness to purchase them.

=====

Evaluation Strategy

Have a student go to a supermarket and list all the brands and types of coffee. Report to the class and further analyze scene number two.

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Notes for future use

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HISTORY AND THE ARTS
DEMOCRACY

=====

Title Democracy
Curriculum Placement

District: 15.0

State: 8.01, 8.02, 9.01, 9.02

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Goal(s)/Objective(s)

After viewing a movie scene, the students will relate to the characters' impressions of democracy and form their own definition.

Rationale

Democracy may seem, to many students, to be a word that is defined in a social studies class. In this lesson, the students will hear new American citizens define democracy and will write their own definition of democracy.

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Content

Beers, Burton F. (1986). World history: patterns of civilization. Prentice Hall: Englewood Cliffs, New Jersey, pp. 722-730.

Perry, Marvin. (1986). A history of the world. Houghton Mifflin Company: Boston, Massachusetts, pp. 813-827.

Media/Art Form drama/film

"Moscow on the Hudson" starring Robin Williams. For this lesson use the scene at the end of the film where Williams and his lawyer are sitting in a New York City diner discussing the good/bad points of democracy.

=====

Teaching Strategy developing concepts/empathizing
Show the scene from the movie. After it is completed ask the students to name each character. Have them identify the Declaration of Independence as the document the people are quoting. Ask them how the people felt. Why did they feel as

as they did? How do you feel about America? Why do you feel this way? Do you think democracy is the best form of government?

Suggested Outcome

America is a land of freedom and opportunity as much today as it was in 1776 when the Declaration was written. Our freedom of opportunity to live and work as we wish has made us a strong nation that will endure in the future.

Evaluation Strategy

Have the students write their individual definitions of democracy.

Notes for future use

Chapter Vi Results

With the creation of the Douglas Anderson School of the Arts, a large number of students who might best be defined as artistically talented were assigned to a single learning environment. While their abilities and motivation in their chosen arts area was evident, the academic area teachers found difficulty in providing them with activities to enhance their interest in academic subjects.

In one area, world history, an attempt was made to locate and utilize a wide variety of art as a tool for motivating the students in studying the subject. After reviewing the available literature, an assumption was made that the artistically talented student was probably an intuitive learner whose best learning style was kinesthetic.

Based upon the lack of well developed activities which both enhanced the existing curricula and taught the students something about history, a series of activities were designed for world history students. The activities utilized music, drama, the visual arts, literature and film to teach district and state mandated objectives.

A class of 35 world history students was selected as a test group. At the end of selected lessons, students were asked to respond to a survey designed to measure their attitudes about the lesson. Questions were asked about

existing attitudes towards studying history, previous teaching styles they had experienced, and, finally, their attitudes about the arts lesson itself (Appendix F).

Among students surveyed, 65% cited social studies as one of their best courses, and 84% believed that there was much of value to be learned by studying history. Even so, 75% indicated that they had been forced to memorize dates and events in previous social studies classes. A large percentage, 62%, indicated that lectures and keeping notebooks had been the major emphasis of a previous social studies course. Both types of activities drew negative verbal responses, or written comments on the survey form.

All students surveyed indicated that they liked using art forms to study history, even though they often commented that more thinking was involved in the art/history activities. The most viable art used, according to the students, was music. The other arts areas preferred by students were (in order of preference) drama, visual arts and literature. While the students seemed unconcerned with the effect of the new curriculum on individual nine weeks grades, the failure rate among all world history students was reduced from 12% to 5%. Most importantly, students were observed in other settings (e.g., cafeteria) talking about the lessons and/or history.

Enthusiasm, interest, and a better attention span during class periods when traditional strategies were used resulted. The lessons challenged the students to think critically, to form a hypothesis or generalization, rather than repeat dictated material. Yet spontaneous comments followed the pattern of these two written notes, jotted in the margin of the survey form:

"I think that using this old music was the best idea you have had (better than any of my other teachers). I also like the readings because I can learn about something other students have never heard of."

"This is the first year I've really learned anything in history. I believe the way you teach should be taught to other teachers because I really think that it is through this method that the students benefit the most."

Recommendations

Since the development of arts schools in the United States is popular, attention must be given to developing curriculum materials and activities which suit the learning styles of the artistically gifted child. While providing a special learning environment for a talented pianist, dancer

or sculptor is admirable, to ignore the needs of the same children in academic areas is tragic. This tragedy is multiplied many times over as each young person marches in and out of academic classes with little concern for the subject.

Immediate attention should be given to writing units of activities which support the existing curriculum, thus augmenting the education of the talented child while requiring the child to meet the identical standards set by the state and district school boards. Grant monies might be sought to remunerate those who develop such plans. Summer writing teams might also explore the academic curriculum to find areas where arts oriented, highly motivating lesson could be written. State mandated writing programs offer an area where exciting arts related activities which could be merged with the arts area classes exists. All courses which require "projects" (e.g., science), can offer a format for the inclusion of art/academic lessons.

The need for such material is great. The students who need them are waiting. No academic subject can be omitted. Districts need only act aggressively in employing the adequate, trained staff members to write the curriculum. Teachers must act on their own to challenge the artistically talented child in academic areas they may abhor and, thus, tune out.

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Appendix A

History Activities

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DISTRICT CURRICULUM WORLD HISTORY (AVC)

Course Code Number: 2109310
F.T.E. Category: 1.10
Instructional Level: Standard
Report Card Abbreviation: World Hist AVC
Length of Course: Year
Credit: 1
Grade Level: 10,11,12

Prerequisites: None

Textbook(s)

Beers, Burton F., World History: Patterns of Civilization
(Englewood Cliffs, New Jersey: Prentice Hall, Inc., 1986).

Supplementary Textbook(s)

Wallbank, T. Walter, et al., History and Life (Glenview,
Illinois: Scott, Foresman and Company, 1980).

Notes to Teachers

Students will master the concepts and skills developed for World History (AVC) as presented in the performance objectives and summarized in the course outline. Minimum Level Skills (MLS) are indicated by asterisks (*). Only MLS objectives will be tested on the Minimum Level Skills Test (MLST). Course objectives which satisfy the State Curriculum Frameworks and Performance Standards in World History are indicated by (®).

PERFORMANCE OBJECTIVES
WORLD HISTORY (AVC)

This is a required course which meets the state AVC requirement for graduation. It is designed to provide both an understanding and appreciation of the present in terms of the past. This course focuses on world civilization from ancient to modern times, including a comparative study of world economic, political, social and religious institutions. Successful completion of this course is based upon teacher judgement and the requirement that students pass the Minimum Level Skills Test.

Performance Objectives1.0 Skills

*1.1 Students will demonstrate the ability to interpret information by:

- @(1) identifying on a map any one of the continents and oceans;
- @(2) identifying specific facts and the type of information shown from the legend of any historical map;
- @(3) selecting information on a time line;
- @(4) inferring from any political cartoon specific facts or viewpoints;
- @(5) interpreting information from any primary source; and
- @(6) selecting information from any graph.

2.0 Use of Dating and Chronological Order

2.1 Students will demonstrate comprehension of basic

terms used in dating by:

- (1) defining the term chronology;
- (2) defining era;
- * (3) defining B.C. or A.D.;
- (4) defining century; and
- (5) distinguishing between prehistory and history.

- *2.2 Students will convert century designations (B.C. or A.D.) into year designations.

3.0 Development of Civilization

3.1 Students will demonstrate knowledge of the development of civilization by:

- (1) distinguishing between the roles of archeologists and anthropologists in the study of early man;
- * (2) identifying the characteristics which make man superior to the other animals as erect posture, ability to communicate, ability to think and reason, and opposable thumb.
- @* (3) selecting reasons for the development of the four earliest civilizations in the river valleys (easier farming, food, transportation, and water);
- @* (4) locating on a map any of the four centers of early civilizations and/or the fertile crescent;
- @* (5) selecting a statement which places in order the steps through which early man moved from food gathering to food producing;
- @ (6) explaining the importance of the agricultural revolution on the development of farming and

* Indicates Minimum Level Skills

@ Indicates Curriculum Frameworks

the production of an economic surplus;

@*(7) defining civilization as: the development of city centers in which government, division of labor, record keeping, social classes, and religion developed;

(8) defining polytheism as the belief in many gods;

(9) identifying the characteristics of a theocracy; and

@(10) selecting a description of culture.

4.0 Ancient Civilizations

4.1 Students will demonstrate comprehension of the Egyptian civilization by:

@(1) describing the role of the Nile River to the development of agriculture, religion, and transportation;

*(2) identifying the effects the belief in immortality had on Egyptian religion (i.e. pyramids, temples, tombs, mummification);

@(3) identifying the role of Amenhotep IV to religion as introducing the concept of monotheism;

@(4) diagramming the hierarchy of the social system including the roles of pharaoh, priests, nobles, middle class, peasants and slaves.

@(5) listing medical advances, engineering skills and a calendar as characteristics of Egyptian contributions to civilization;

@*(6) identifying from a description that emphasizes dynasty, pharaoh, pyramid, and hieroglyphics.

@4.2 Students will demonstrate comprehension of the

cultural diversity of the civilization of the Ancient Middle East by:

- *(1) explaining the effect that geographic differences between the Nile River Valley and Mesopotamian Valley had on the development of government and religion.
- (2) identifying the role of the Sumerians as laying the foundation of the first civilization in Mesopotamia;
- *(3) identifying the development of the city state and record keeping as an accomplishment of the Sumerians;
- (4) identifying Hammurabi's codification of law as an accomplishment of Babylonians/ Amorites;
- (5) identifying the use of iron as an accomplishment of the Hittites;
- (6) identifying the imperial organization and the organization of the first library as an accomplishment of the Assyrians;
- (7) identifying the development of astronomy and astrology as an accomplishment of the Chaldeans;
- (8) identifying the development of imperial government as an accomplishment of the Persians;
- *(9) identifying the development and spread of an alphabet as an accomplishment of the Phoenicians;
- (10) identifying the introduction of coins into the existing barter economy as an accomplishment of the Lydians;
- *(11) identifying the first ethical Monotheistic faith as an accomplishment of the Hebrews;
- @*(12) identifying Judaism and the religion

of the Hebrews.

4.3 Students will demonstrate knowledge of Ancient India by:

- @(1) describing the diversity of the geography of India;
- (2) describing the urban society of Harappa and Mahenjo Daro;
- @(3) summarizing the differences between the early Indus Valley and the Aryan invaders;
- *@(4) describing the social structure of the Aryans (caste system); and
- (5) defining reincarnation as the rebirth of the soul in another bodily form.

@4.4 Students will demonstrate knowledge of Ancient China by:

- @(1) describing two effects of geography on China's history;
- @(2) listing the Shang developments in writing, religion and technology;
- (3) explaining the role of the Mandate of Heaven to the dynastic cycle; and
- @(4) diagramming the social system that developed during the Chou dynasty.

@4.5 Students will compare and contrast the government, religious beliefs, social classes and achievements of the Ancient Civilization of the Nile, Mesopotamia, India and China.

5.0 Greek Civilization

5.1 Students will demonstrate knowledge of the early Greek city-state by:

- @(1) identifying the Minoans as the transmitters of civilization from the Middle East to

early Greece;

- @(2) explaining the effect of the geography of Greece on the development of the city-state;
- *(3) identifying Athens and Sparta as the two major Greek city-states.

5.2 Students will demonstrate comprehension of Athenian society by:

- @*(1) giving examples of Democratic practices in Athens; and
- (2) contrasting the theory of democracy with actual practice in Athens.

5.3 Students will demonstrate knowledge of Spartan society by:

- @(1) describing the effect of the helots on Spartan life; and
- *(2) identifying the totalitarian characteristics of Spartan society.

@5.4 Students will compare and contrast the following features of life in Athens and Sparta: government, education and the role of women.

@5.5 Students will explain the significance of the Greek victory in the Persian Wars for western civilization.

@5.6 Students will demonstrate knowledge of the conquest of Greece by identifying the effect of the Peloponnesian Wars on Greece.

@5.7 Students will describe the cultural contributions of the Greeks by:

- (1) describing three characteristics which influenced Greek art and architecture;
- *(2) identifying Socrates, Plato and Aristotle as Hellenic philosophers; and
- *(3) identifying the Greeks as the first people

to develop the art of drama.

- @*5.8 Students will be able to recognize the Greek civilization from a reading which emphasizes Athenian democracy, Spartan totalitarianism, and the development of the arts.
- @*5.9 Students will identify Alexander the Great as the leader who did the most to spread Greek civilization to the Near East.
- @5.10 Students will be able to identify the Hellenistic Age as a time of major achievements in the areas of science, mathematics and philosophy.

6.0 Roman Civilization

- 6.1 Students will demonstrate comprehension of the development of the Roman Republic by:
 - @*(1) defining republic as a form of government in which the power rests with all citizens who are entitled to vote;
 - (2) comparing Athenian democracy with Roman republicanism;
 - @(3) labeling on a map of the Mediterranean world the areas conquered by the Romans;
 - @(4) explaining three effects the wars of expansion had on the economic, social and political life of the Romans;
 - (5) identifying the effect the change to a professional army had on government; and
 - *(6) identifying three reforms of Julius Caesar.
- 6.2 Students will demonstrate knowledge of the Roman empire by:
 - *(1) Identifying Augustus Caesar as the leader recognized as the first emperor of Rome;
 - *(2) defining Pax Romana; and

- (3) listing the forces that linked the Roman Empire together during the Pax Romana.

6.3 Students will demonstrate knowledge of the cultural contributions of the Romans by:

- @(1) listing two accomplishments in engineering and architecture; and
- *(2) identifying Roman law as the foundation of the legal codes in most European countries.

@6.4 Students will demonstrate knowledge of the development of Christianity by:

- @*(1) identifying Jesus Christ as the founder of the Christian religious movement;
- @(2) explaining the basic teachings of the early Christian church; and
- (3) explaining the contributions of Constantine to the development of the early Christian church.

@6.5 Students will demonstrate knowledge of the decline and fall of the Roman Empire by stating one example for each of the interacting political, economic, and social forces contributing to the decline of the Roman Empire.

@*6.6 Students will identify the civilization from a description that emphasizes: republican form of government, Pax Romana, law and the development of Christianity.

7.0 Civilizations of India and China

7.1 Students will demonstrate knowledge of Indian civilization by:

- @(1) listing the principles of Hinduism;
- @(2) giving two examples of the ways in which

Hinduism reinforced the caste system;

- @*(3) explaining the role of Gautama to the rise of Buddhism;
- (4) differentiating between the beliefs of Hinduism and Buddhism; and
- @(5) listing two contributions of the Gupta empire.

7.2 Students will describe the Chinese civilization by:

- *(1) identifying Confucius as the most influential Chinese philosopher;
- (2) comparing and contrasting the basic philosophies of Confucianism and Taoism; and
- *(3) listing two contributions of the Han dynasty.

8.0 The Medieval Period

8.1 Students will demonstrate comprehension of the Medieval era by:

- (1) explaining the role of Charlemagne in creating the Holy Roman Empire;
- @*(2) identifying the absence of a strong central government as the reason for feudalism;
- (3) describing the nature of the relationship between lord and vassal as a contract requiring duties and obligations from both;
- @(4) reading a feudal contract and specifying two responsibilities of the lord and vassal;
- @*(5) identifying the manor as the basic economic unit of the early middle ages; and
- @(6) listing examples of the political, economic, and social roles of the medieval church.

8.2 Students will demonstrate comprehension of economic

growth during the Medieval era by:

- * (1) listing reasons for the revival of trade and towns;
- @ (2) listing examples of the social and economic functions of the guild system;
- @ (3) listing the services medieval guilds provided that modern governments provide today from a primary source reading;
- @* (4) defining bourgeois; and
- @* (5) selecting examples of the effects the Crusades had on Europe.

@8.3 Students will demonstrate comprehension of the cultural developments of the Medieval Era by listing three examples of cultural achievement.

8.4 Students will demonstrate comprehension of the development of national monarchies by:

- @ (1) selecting three sources of change utilized by the king to centralize their power;
- @* (2) defining common law;
- @* (3) identifying the significance of the Magna Carta;
- (4) describing how the conflict between the Holy Roman Emperor and the pope hindered the unification of Germany and Italy;
- @ (5) identifying the significance of the Hundred Years War on French and English governmental development; and
- (6) identifying the Ferdinand and Isabella as the monarchs responsible for the unification of Spain.

@*8.5 Students will select a description of Medieval society which emphasizes feudalism, the rise of trade and towns, the Crusades, the growth of

monarchies and the Babylonian captivity.

9.0 Beyond Europe's Borders

- 9.1 Students will demonstrate knowledge of the Byzantine Empire by:
 - (1) describing the split in the Christian Church in 1054; and
 - @*(2) identifying the major contributions of the Byzantine empire as the preservation of Roman law as found in Justinian's code.
- @9.2 Students will describe how Russia achieved independence after a long period under Mongol domination.
- @9.3 Students will demonstrate comprehension of the rise of the Moslem Empire by:
 - @*(1) identifying Mohammed as the founder of the Islamic faith;
 - (2) listing the major beliefs of the Islamic religion;
 - @(3) comparing and contrasting the religious and moral beliefs of Islam and Christianity; and
 - @(4) summarizing the contributions of the Moslem Empire to Western Civilization.
- @9.4 Students will identify and compare two early African kingdoms.
- @9.5 Students will identify and compare two Pre-Columbian civilizations.
- 9.6 Students will describe the Moslem invasions and their impact on India.
- 9.7 Students will demonstrate knowledge of Medieval China by:

- (1) identifying on a map the areas controlled by the T'ang and Sung Empires;
- @*(2) selecting gunpowder, printing, landscape painting and porcelain as major contributions of the T'ang and Sung dynasties;
- @(3) describing how the Mongols assimilated traditional Chinese culture; and
- @(4) identifying the effect of the isolation of China by Ming rulers.

@9.8 Students will compare feudalism in Japan with that of Medieval Western Europe.

10.0 Europe in Transition

10.1 Students will demonstrate knowledge of the Renaissance by:

- @*(1) listing three reasons why the Renaissance began in Italy;
- (2) describing the basic characteristics of humanism;
- *(3) recognize Leonardo da Vinci as the example of a Renaissance man;
- @(4) explaining the role of Latin in the development of vernacular languages; and
- @*(5) selecting a description of the Renaissance which emphasizes a rebirth of classical learning, development of the printing press, vernacular language, and the flowering of art and literature.

10.2 Students will demonstrate knowledge of the Reformation by:

- (1) describing the practices of the church which came under criticism;

- @*(2) identifying the significance of Martin Luther and John Calvin;
- (3) listing reasons for the establishment of the Anglican religion in England; and
- @(4) identifying the effects of the Jesuits and the Council of Trent on the Catholic Counter-Reformation.

10.3 Students will demonstrate knowledge of the age of exploration by:

- (1) listing the reasons why European nations became involved in exploration;
- @(2) designating on a map the areas claimed by European countries;
- *(3) identify the chief features of the Commercial Revolution; and
- @*(4) selecting the intended goals of mercantilism.

10.4 Students will explain competition among European monarchs by:

- (1) identifying the effect of Phillip II's religious policy on the Spanish empire;
- @(2) relating the outcome of the Thirty Year's War to the development of France;
- (3) distinguishing ways in which the Edict of Nantes stabilized the French monarchy;
- *(4) defining divine right monarchy;
- (5) identifying two ways in which Louis XIV strengthened divine right monarchy;
- @(6) identifying from a primary source two reasons for opposition to Louis XIV's monarchy; and

- @*(7) identifying the contributions of Peter the Great and Catherine the Great to the rise of Russia.

11.0 The Age of Revolution

- @11.1 The students will demonstrate knowledge of the Scientific Revolution by:

- (1) identifying the techniques fundamental to modern science as experimentation, observation, and the use of mathematics; and
- (2) describing the social and scientific effects of the discoveries during the scientific revolution.

- 11.2 Students will describe the Enlightenment by:

- @*(1) selecting a passage which emphasizes the major characteristics of the Enlightenment as the use of the scientific method, a stress on rationalism, and a belief in the concept of natural law;
- *(2) identifying John Locke as the developer of the social contract theory of government;
- @(3) comparing the major political ideas of Montesquieu, Rousseau and Voltaire;
- *(4) defining an enlightened despot as a ruler concerned with the welfare of the people but retaining absolute power; and
- (5) relating the effects of the Enlightenment on the American Revolution.

- 11.3 Students will demonstrate comprehension of political changes in England by:

- @(1) explaining the causes of the English Civil War;
- (2) Describing the events leading to the restoration of the Stuart monarchy;
- *(3) identifying the significance of the Glorious

Revolution as establishing the supremacy of Parliament over the king;

(4) listing the provisions of the English Bill of Rights; and

@(5) defining limited constitutional monarchy.

11.4 Students will identify the American government as the first non-European government to be based upon the principles of the enlightenment.

11.5 Students will demonstrate knowledge of the French Revolution and the Age of Napoleon by:

@(1) identifying the political, social and economic causes of the French Revolution;

(2) outlining the political events of the revolutionary period;

@*(3) identifying coup d'etat as the method through which Napoleon seized control of the French Government'

*(4) selecting examples of the reforms of Napoleon Bonaparte;

@(5) labeling a map of Napoleonic Europe;

@*(6) identifying nationalism as an effect of the revolutionary period; and

*(7) selecting a reading which emphasizes the Three Estates, collapse of the monarchy, the reign of terror, and the rise of Napoleon Bonaparte.

11.6 Students will demonstrate knowledge of the Concert of Europe by:

(1) identifying the principles guiding the Congress of Vienna;

*(2) selecting an example of balance of power;

- (3) describing how the Metternich system operated in Europe;
- (4) pointing out two problems facing the French monarchy in the period 1815-1848; and
- (5) listing European countries that experienced revolts in the period from 1820-1848.

12.0 Dawn of the Industrial Age

12.1 Students will demonstrate comprehension of the Industrial Revolution by:

- *(1) defining Industrial Revolution;
- @*(2) listing reasons why the Industrial Revolution began in England;
- @(3) describing from a primary source the effects of the early Industrial Revolution on labor;
- @*(4) selecting an example of laissez faire economic practices;
- @*(5) selecting characteristics of capitalism;
- @*(6) defining socialism as a political and economic theory in which the means of production should be owned publicly and operated for the welfare of the people;
- @(7) explaining Karl Marx's theory of scientific socialism;
- @*(8) defining communism as a radical, socialistic, political, and economic theory characterized by a classless society and with its ultimate goal being the absence of government; and
- @(9) identifying the effects of Charles Darwin's ideas on the social, political, and economic issues of the 1800's.

12.2 Students will demonstrate knowledge of the growth of democracy by:

- (1) selecting examples of the effects on enfranchisement in Britain after 1832;
 - (2) listing the factors which contributed to the Irish conflict with Britain;
 - (3) contrasting the successful domestic policies of Napoleon III with his unsuccessful foreign policies; and
 - (4) summarizing the problems of the third French Republic.
- 12.3 Students will demonstrate knowledge of Italian unification by:
- (1) tracing the steps in Italian unification; and
 - *(2) identifying Mazzini, Cavour and Garibaldi as the leaders of Italian unification.
- 12.4 Students will demonstrate knowledge of the unification of Germany by:
- *(1) identifying Otto von Bismarck as the architect of German unification;
 - @(2) listing in chronological order the wars leading to Germany's unification; and
 - (3) giving examples of Prussian domination of the German empire.
- 12.5 Students will demonstrate knowledge of Russia by:
- @(1) selecting examples of Nicholas I's reinforcement of autocracy;
 - (2) listing the reforms of Alexander II; and
 - (3) analyzing the class structure of Russia from a political cartoon.
- 12.6 Students will demonstrate knowledge of Austria-Hungary by:

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- (1) recognizing developing nationalism as a major force in Austria-Hungary; and
 - (2) listing social classes present in the Austrian/Hungarian empire in 1870.
- 12.7 Students will state a reason why the Ottoman empire was called the "sick man of Europe".

13.0 Age of Imperialism

13.1 Students will demonstrate knowledge of the Age of Imperialism by:

- @*(1) defining imperialism;**
- @(2) defining colony, protectorate, and sphere of influence;**
- (3) listing the motives for imperialism;**
- @(4) comparing a map of Africa in 1850 with a map of Africa in 1911 to identify areas of increasing European dominance;**
- (5) describing the British, French, and German clashes in Africa;**
- @(6) distinguishing the positive and negative aspects of European colonization of Africa;**
- (7) selecting effects of British rule on India;**
- (8) describing the rise of Indian nationalism;**
- *(9) recognizing the ways that western nations attempted to dominate China;**
- (10) listing the causes for the overthrow of the Manchu dynasty;**
- @(11) explaining the rise of Japan as a major industrial and world power;**
- @(12) labeling on a map of Southeast Asia areas under foreign domination;**
- @(13) comparing maps of Latin America in 1790 and 1828 and selecting areas that did not achieve independence;**
- (14) describing examples of the growing influence of the United States in Latin America from 1898 to 1925; and**
- (15) interpreting specific facts and viewpoints from a political cartoon of the Spanish American War.**

14.0 World War and Peace

14.1 Students will demonstrate knowledge of World War I by:

- * (1) identifying nationalism, imperialism, militarism, and the alliance system as causes of World War I;
- (2) describing the "Balkan powder keg";
- @ (3) identifying from a primary source the effect of frame of reference on the interpretation of the causes of World War I;
- @* (4) listing examples of new weapons;
- @ (5) identifying the role of propaganda in promoting the war effort;
- (6) identifying the effect of the Treaty of Brest-Litovsk;
- * (7) listing factors which led to the entry of the United States;
- @ (8) explaining the four major provisions of Wilson's Fourteen Points;
- @ (9) identifying the role of self-determination in the redrawing of the map of post World War I Europe by comparing a map of pre-war and post-war Europe; and
- (10) selecting from a graph of Allied World War I costs the nation that suffered the most casualties and the nation that spent the most money.

14.2 Students will describe the state of democracy after World War I by:

- (1) explaining the reasons for the political and economic instability in France;
- (2) summarizing the major problems of the British Empire;
- (3) explaining why democracy failed in eastern

Europe and Asia;

- (4) describing the reasons for isolationist sentiment in the United States;
- (5) selecting examples of the impact of the Great Depression on American life; and
- (6) referring to a chart on economic indicators compare the condition of factory workers prior to the depression with conditions during the depression.

14.3 Students will describe the rise of totalitarian dictatorships by:

- (1) discussing the events leading to the Russian Revolutions of 1917;
- (2) describing the role of the soviets;
- @*(3) comparing the ideas of Lenin and Marx;
- @(4) explaining War Communism;
- @(5) explaining Lenin's New Economic Policy;
- @*(6) explaining the purpose of Stalin's Five Year Plans;
- @(7) comparing and contrasting life in totalitarian Russia and Democratic America;
- @(8) compiling a list of conditions which paved the way for Mussolini's rise to power in Italy;
- (9) accounting for the conditions which paved the way for Adolf Hitler's rise to power;
- (10) listing economic and social changes brought about by Hitler in Germany; and
- (11) describing the rise of and effects of militarism on Japan.

14.4 Students will describe the prelude to World War II by:

- (1) explaining the effect of appeasement; and
- (2) explaining the significance of the non-aggression pact signed by Hitler and Stalin.

@14.5 Students will describe World War II by:

- (1) discussing the nature of blitzkrieg warfare;
- (2) identifying the significance of the Battle of Britain;
- (3) explaining Hitler's reason for invading the Soviet Union;
- (4) identifying the events which led to the entry of the United States;
- (5) summarizing the events which led to the defeat of the axis powers; and
- (6) explaining the holocaust.

14.6 Students will identify the purpose, and describe the organization of the United Nations.

@14.7 Students will describe post World War II Europe by:

- (1) defining Cold War;
- (2) comparing and contrasting NATO and the Warsaw Pact;
- @(3) identifying the purpose of the Truman Doctrine;
- (4) discussing the success of the Marshall Plan;
- (5) listing examples of European economic cooperation;
- @(6) illustrating on a map the political alignment of post World War II Europe;
- @(7) interpreting specific facts and viewpoints from a political cartoon of the era

dealing with the Cold War; and

- (8) identifying Khrushchev as the Soviet leader at the time of the Cuban missile crisis.

@14.8 Students will select a description of attitudes of the United States in either post World War I or post World War II.

15.0 The World Today

15.1 The students will describe Africa by:

- (1) identifying the major challenges of the newly independent African States as:
need for economic development, stress of urbanization and search for political stability;
- (2) selecting the chief effect of apartheid on life in South Africa;
- *(3) explaining the motives for the United States and Soviet rivalry in Africa;
- *(4) recognizing differing opinions as apartheid from a primary source reading.

15.2 Students will demonstrate comprehension of the Middle East by:

- (1) recognizing the role of OPEC in the development of the Middle East;
- @(2) labeling on a map the nations of the middle east and distinguishing those which are members of OPEC;
- (3) explaining the results of the formation of Israel;
- (4) identifying key trouble spots in the Middle East; and
- (5) identifying the goal of the Camp David accords.

15.3 Students will demonstrate comprehension of Eastern

Asia by:

- (1) describing the partitioning of India;
- @(2) explaining the events which lead to the establishment of communism in China;
- @(3) explaining the social political and economic changes brought about in China by Mao Tse-tung;
- (4) explaining the Sino-Soviet conflict;
- (5) identifying the importance of the Korean War to international relations;
- (6) explaining how the post World War II Japanese economy has affected World trade patterns;
- (7) listing the events which led to the Vietnam conflict; and
- (8) analyzing the outcome of the Vietnamese conflict by describing the current political alignment of Southeast Asia.

15.4 Students will demonstrate knowledge of Latin America by:

- (1) describing the intrusion of communism into Latin America;
- (2) analyzing the implications of the spread of Communism in the Western hemisphere to the United States by analyzing a political cartoon; and
- @(3) labeling of a map the nations of Central and South America.

15.5 Students will demonstrate knowledge of Europe and the United States by:

- (1) evaluating the growth democracy in Spain, Portugal and Greece;
- (2) identifying the sources of dissent within the Soviet Bloc;

- @(3) evaluating the success of Soviet-US detente;
and
 - (4) giving examples of European economic
cooperation.
- 15.6 Students will demonstrate knowledge of the
technological challenges of the future by
summarizing the world's future challenges
and identifying possible solutions.

Course Title: World History

Course Number: 2109310

STATE OF FLORIDA

COURSE STUDENT PERFORMANCE STANDARDS

After successfully completing this course, the student will be able to:

1. Understand how contemporary civilizations depend upon contributions of past civilizations.

The student will

- 1.01 explain the contributions that the Ancient civilizations made to the modern world: writing, agriculture, wheel, architecture, monotheism.
- 1.02 explain the contributions that the Classical civilizations made to the modern world: philosophy, democratic ideals, law, fine arts, Christianity.
- 1.03 explain the contributions that the Medieval Period made to the modern world: strong religious tradition, common law, rise of capitalism, crop rotation.
- 1.04 explain the contributions that the Renaissance

and Reformation made to the modern world:
nationalism, resurgence of inquiry, global
exploration, mercantilism, fine arts,
protestantism.

- 1.05 explain the contributions that the emerging
nationalist movements made to the modern world:
balance of power, imperialism, social contract,
global interdependence, science and technology.

2. Explain the significance of geography on the development
of civilizations and nation-states.

The student will

- 2.01 explain the influence of geography on the social
and cultural development of civilizations and
nation-states.
- 2.02 explain the influence of geography on the
economic development of civilizations and nation-
states.
- 2.03 explain the influence of geography on the
political development of civilizations and
nation-states.

3. Compare major individuals, events, and characteristics
of historical periods.

The student will

- 3.01 compare major political leaders and philosophers from different historical periods: Buddha, Confucius, Plato, Alexander the Great, Julius Caesar, Jesus Christ, Mohammed, Charlemagne, Genghis Khan, Martin Luther, Elizabeth I, John Locke, Adam Smith, Napoleon, Karl Marx, Adolph Hitler, Mao Tse-Tung.
- 3.02 compare significant events from various historical periods: Peloponnesian Wars, the Fall of Rome, the Norman Conquest, the Crusades, the Magna Carta, the Discovery of the New World, the Spanish Armada, the French Revolution, World War I, the Russian Revolution of 1917, and World War II.
- 3.03 compare the social characteristics of given historical periods: caste system, eighteenth century France.
- 3.04 compare the political characteristics of given historical periods: divine right monarchy, and enlightened despotism.
- 3.05 compare the economic characteristics of given given historical periods: free enterprise and the manorial system.

3.06 compare the contributions and influences of the following religious leaders: Buddha, Confucius, Moses, Jesus, Mohammed.

4. Understand current and historic events from the perspective of diverse cultural and national groups.

The student will

4.01 identify two or more interpretations of the event when given a historical event: Treaty of Versailles.

5. Compare the major world cultures, past and present, based on their political and economic systems, religious and moral beliefs, and socialization processes.

The student will

5.01 compare the political systems of the Ancient Greeks and Romans.

5.02 compare the political, economic, and social of the United States and the Soviet Union.

6. Explain how major belief systems (political, economic, and social) changed or altered historical patterns of development.

The student will

- 6.01 identify the pattern and explain the significance when given a series of political events representing a historical pattern.
 - 6.02 identify the pattern and explain the significance when given a series of social events representing a historical pattern
 - 6.03 identify the pattern and explain the significance when given a specific series of economic events representing an historical pattern.
7. Identify causes and effects of various changes in historical development.
- The student will
- 7.01 identify one cause and one effect of the following social movements: the Renaissance and Enlightenment.
 - 7.02 identify once cause and one effect of the following religious movements: the growth of Buddhism, rise of Christianity, expansion of Islam , and the Reformation.
 - 7.03 identify on cause and one effect of the following colonization and migrations: Greco-Roman, the Crusades, the Mongols, Russian expansion

eastward, Boer expansion in South Africa:

- 7.04 identify one cause and one effect of the following military conflicts: the Hundred Year's War, the World Wars of Eighteenth Century, World War I, World War II.
- 7.05 identify one cause and one effect of the following economic systems: mercantilism, capitalism, socialism, communism.
- 8. Understand the interaction of science, society, and technology in historical development.
The student will
 - 8.01 explain how social conditions enhanced or inhibited scientific and technological developments in given periods of history.
 - 8.02 describe the impact of scientific and technological advances of periods of history: stirrup, gun powder, moveable type, automobile, nuclear weapons, communication systems, antibiotics.
- 9. Interpret the history, doctrines, objectives, and techniques of Communism as a political and economic system at odds with the American political and economic systems.

Appendix B

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The student will

- 9.01 interpret the significance of the following events in the development of world wide communism: the writing of the communist manifesto, The 1917 Russian Revolutions, the purges of Joseph Stalin, World War II, the communist take over of China, the Cold War, and the spread of communist in the Third World.
- 9.02 compare the basic tenets of communism as a political and economic system to the basic tenets of the American Democratic and Free Enterprise system.
- 9.03 identify the dangers of Communism, the ways to fight Communism, the evils of Communism, the fallacies of Communism, and the false doctrine doctrines of Communism.
10. Utilize the following vocabulary, geographical, reference/study, critical thinking, and decision making skills.

The student will

- 10.01 define the following words as applied to the study of world history:

Appendix B

History Activities
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assimilation, autonomy, balance of power,
bourgeoisie, caste, civilization, clergy,
culture, detente, feudalism, heresy,
hierarchy, ideology, imperialism,
isolationism, militarism, monarch,
nationalism, proletariat, propaganda,
totalitarianism.

10.02 interpret historical information using a map
legend.

10.03 identify the location of the major geographic
features and political divisions of the earth:
Spain, France, United Kingdom, West Germany,
Italy, Sweden, U.S.S.R., Greece, Baltic Sea,
North Sea, English Channel, Atlantic Ocean,
Mediterranean Sea, Adriatic Sea, Aegean Sea,
Pyrenees, Alps, Balkans, Carpathians, Caucasus,
Urals, Japan, Korea, People's Republic of China,
Vietnam, East Indies, India, Iran Saudi Arabia,
Israel, Pacific Ocean, Bay of Bengal, Indian
Ocean, Arabian Sea, Persian Gulf, Red Sea,
Caspian Sea, Greenland, Canada, United States,
Mexico, Central America, West Indies, Brazil,
Argentina, Gulf of Mexico, Caribbean Sea,

Egypt, Libya, Zaire, Nigeria, South Africa,
Ethiopia, Indian Ocean.

- 10.04 distinguish a set of statements as being
fact or opinion.
- 10.05 distinguish between primary and secondary
sources.
- 10.06 interpret a time line.
- 10.07 read and determine the relationships
described by line graphs, circle graphs or
tables.
- 10.08 Interpret the steps of inquiry as: stating
the problem, gathering data, developing an
hypothesis, analyzing and evaluating, and
reaching a conclusion.
- 10.09 recognize that a person's personal experience
and philosophy (frame of reference) influences
their interpretation of historical events.

STATE OF FLORIDA
STANDARDS OF EXCELLENCE: GRADE 12

- A. The student will use information acquisition and processing techniques as associated with history and the social sciences.
1019. Explain orally or in writing the methods and procedures involved in conducting a social science investigation using the scientific method.
1020. Write a properly documented research paper adequately defends and supports an appropriate thesis statement.
- B. The students will demonstrate that the past may be interpreted as a series of inter-related events.
1032. Explain ways in which the interpretation of historical events changes from generation to generation.
1033. Interpret changes that have occurred in economic, political and social systems of western and non-western societies.
1034. Use historical reasoning to develop solutions to current human problems.
- C. The students will use maps, globes and other models

to interpret spatial relationships.

1053. Use maps, globes, charts and graphs to explain the relationship of geography to historical events.

1054. Develop alternative solutions to problems created by geographical variables.

D. The student will describe the interdependence of people and institutions in economic systems.

1078. Discuss the effects of a trade balance, a trade deficit, a trade surplus, tariffs and embargoes on the domestic economy.

1079. Describe an economic model that might be used to analyze the effects of some government policy of the economic system.

1080. Identify effects of price floors and price ceilings on market equilibrium.

1081. Identify market forces which determine interest rates.

1082. Evaluate the effectiveness of wage and price controls.

1083. Explain the concept of comparative advantage and absolute advantage.

1084. Explain how comparative advantage promotes

international trade and raises the standard of living in the countries involved.

E. The students will explain the interdependence of cultures, regions, nations, and peoples of the biosphere.

1096. Compare and contrast fundamental values of different cultures in relationship to world issues (e.g. use of resources, human rights, food)

1097. Compare and contrast the empirical and ethical assumptions underlying different beliefs about world problems.

1098. Evaluate personal and collective decisions made by citizens of the United States which have consequences for people in other parts of the world.

1099. Evaluate personal and collective decisions made by people in other parts of the world which have consequences for citizens of the United States.

1100. Identify choices or alternative actions and their possible consequences in respect to problems of cultural diversity, conflict,

cultural change, human/biosphere relations,
population growth and human rights.

1101. Use cross-cultural sources to analyze world and
community problems.

1102 Explain the competencies of an effective
participant in a democratic society and select
the organization(s) or institution(s) most
relevant to the problem, situation or
issue with which one is concerned.

F. The student will explain the relationship between
beliefs and values, and how these concepts affect
human behavior and conflicts.

1115. Predict ways social institutions may affect
the quality of human life.

1116. Infer through the use of appropriate
source materials, values and beliefs of the
characters in involved which determine their
relationships with other persons.

G. The student will acquire skills to participate
effectively in a democratic society and apply
problem solving skills to the democratic
political process.

1142. Evaluate the extent to which the role of the

Appendix C

History Activities
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Cabinet has been changed by White House staff members.

1143. Contrast attitude toward freedom of conscience and freedom of religion in the United States with attitudes in other countries.
1144. Analyze various laws and documents from the American experience to infer the different conceptions of equality (equal opportunity before the law, equality of opportunity, equality of access, equality of end result).
1145. Trace the adult criminal justice procedure from arrest to the restoration of civil rights.
1146. Compare and contrast the adult and juvenile justice systems in the state of Florida.
1147. Evaluate (to discern the strengths and weaknesses of) federal and confederation forms of government.
1148. Analyze the role of political parties in authoritarian nations.
1149. Analyze the role of political parties in democratic nations.
1150. Evaluate the extent to which Soviet economic,

Appendix C

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political, and social policies are consistent with the philosophy of socialist writers.

1151. Compare and contrast bureaucracy in three different forms of government (traditional, democratic, and authoritarian).

1152. Analyze the concepts and principles of United States democracy using the theories of Aristotle, Locke, Jefferson, Lincoln, and Franklin D. Roosevelt.

1153. Explain the competencies of an effective participant in a democratic society and select a political party or organization most relevant to the problem, situation or position with which one is concerned.

H. The student will explain the interaction among science, technology and society.

1177. Describe situations in which advancements in science and technology may require re-evaluation of individual moral beliefs.

1178. Assess the benefits and costs of technological progress.

1179. Relate biomedical developments to social and technological problems.

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- 1180. Apply forecasting methods to social and technological problems.
- 1181. Apply social planning techniques and strategies to social and technological problems.
- 1182. Develop scenarios describing post-industrial society.
- 1183. Explain various schools of futurists' speculation.
- 1184. Describe the perspective and influences of individual futurists.
- 1185. Analyze the impact of fundamental shifts in scientific and technological knowledge.

History and the Arts Activities: Correlation to District/State Objectives; Adopted Texts

Duval Curriculum	Florida Performance Standards	Standards of Excellence	County Adopted Textbook	Art/History Activities	Media
1.0 Skills 2.0 Chronology/ Dating 3.0 Prehistoric Man 4.0 Ancient Civilizations	10.0 Skills 1.01; 2.01; 2.03; 3.01; 7.03	1019; 1032; 1053; 1054 1097; 1101 1115; 1116	Skills are throughout the textbook. Unit 1: Ancient Civilizations	Who makes history? Creation: Biblical and scientific Living in the Ice Ages Ancient Mystery in architecture The first artist Treasures of a king	Contemporary Music Film: The Bible Slides: Universe Literature Slides Stonehenge Slides Lascaux Caves Pictures: Tut
5.0: Greece 6.0: Rome 7.0: India/ China	1.02; 2.02 3.01; 3.02; 5.01	1032; 1033; 1097; 1102;	Unit 2: The Classical Civilizations	Architecture in Rome and Greece The Iliad and Greek society The Robe: Trial of Marcellus Marc Antony Christ And the Zealots Shiva: the preserver Women and the world	Slides: Greece/Rome literature Drama/film: The Robe Drama/Film: Julius Caesar Drama/Film: Supe sculpture poetry

History and the Arts Activities: Correlation to District/State Objectives; Adopted Texts

Duval Curriculum	Florida Performance Standards	Standards of Excellence	County Adopted Textbook	Art/History Activities	Media
8.0 Medieval World	1.03;3.01; 3.02;3.05; 6.01;6.02; 6.03;7.02	1033;1097; 1100;1116	Unit 3: The Middle Ages in Europe	Life in a castle Social Structure in Medieval Europe The Black Death	literature Dram/film:Becke literatrue
9.0: Beyond Europe's Borders	1.03;1.05; 2.01;3.02; 3.06	1032;1033; 1054	Unit 4: Golden Ages Outside Europe	Byzantines: where east met west	architecture
10.0: Europe in Transition	1.04;1.05; 2.01;3.01; 6.02;6.03 7.01;7.02 8.01;8.02	1032;1033; 1034;1054; 1101;1115	Unit 5: Europe in Transistion: Renaissance/ Reformation	Leonardo da Vinci: Renaissance Man Renaissance art: reflection of society	painting sculpture notebooks sculpture paintings architecture
11.0 Age of Revolution	2.01;2.02; 3.01;3.02	1033;1116; 1152;1177	Unit 6: Age of Revolution American, French Enlightenment	Death of Marat Reign of Terror Third of May Modern medicine World Exploration	painting paintings painting painting poem/ film

History and the Arts Activities: Correlation to District/State Objectives; Adopted Texts

Duval Curriculum	Florida Performance Standards	Standards of Excellence	County Adopted Textbook	Art/History Activities	Media
12.0:Dawn of the Industrial Age	1.05;2.02;3.01;3.05;7.04;7.05	1033;1078;1079;1101	Unit 7 Industrial Age	Effects of industry in cities	etchings/ paintings
13.0: Age of Imperialism	1.05;3.017.03;7.04	1096;1097;1098;1178	Unit 8: Age of Imperialism	White Man's Burden	literature
14.0 World War and Peace	4.01;5.027.04;9.0110.01	1033;1078;1097;10991100	Unit 9: World War and Peace	Guernica Ball Turret Gunner	painting literature
15.0 The World Today	8.01;8.02;9.01;9.02;	1084;1096;1097;1099;1100;1101;1115;	Unit 10: The World Today	Free Market vs. Command Economy Democracy	Film film

Appendix E

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Lesson Plan Format

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HISTORY AND THE ARTS

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Title
Curriculum Placement

District:

State:

=====

Goal(s)/Objective(s)

Rationale

=====

Content

Media/Art Form

=====

Teaching Strategy

Suggested Outcome

=====

Evaluation Strategy

=====

Notes for future use

STUDENT SURVEY

DIRECTIONS: Read each of the following statements carefully. In the blank space beside the number, respond to each statement by writing the number that best matches how you feel.

1=strongly disagree 2=disagree 3=no opinion
4=agree 5=strongly agree

- ____1. Social studies has always been my worst subject.
- ____2. In the past, my social studies teachers have forced me to memorize lots of dates which bored me.
- ____3. I don't understand what I can possibly learn from studying history.
- ____4. I have received good grades in social studies but the material we studied was boring.
- ____5. Most social studies teachers give lectures and make their students keep notes in a notebook.
- ____6. In a few social studies classes we worked in groups on special projects.
- ____7. In world history, listening to music and relating it to history was a good idea.
- ____8. In world history, examining art and relating it to was a good idea.
- ____9. In world history, reading special articles made me more interested in studying history.
- ___10. In this class I have asked questions, which is a change for me.
- ___11. My grades in this class are better than I usually earn in social studies because I am more interested.
- ___12. My interest has increased because of the music, art, slides, and readings we have done.
- ___13. I think it would be a good idea to teach the rest of the course this way.
- ___14. When we do the special lessons I always learn something new that I did not know.